TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Madison Square Garden has been a garden of delight to the children, the grown up kind as well as the youngsters, since the circus came to town.

Looking about the place and studying the faces of the throng from the tailor-made girls in the boxes to the kids in the gallery, one realizes that the charm of this form of entertainment will never pall.

It has outlived every dramatic upheaval, it has seen the variety stage reincarnated in vaudeville performances that never end, it has witnessed the rise and fall of the farce-comedy, the debut of the live cow and the goat behind the footlights, the retirement of the tank as a stage effect, and still the circus survives.

It does not seem as though modern managers quite realize the artistic possibilities of the circus. So long as they travel from city to city reaping their big profits, and giving the public so much, oh, so much, for their money, they are content, naturally, for the circus is a business enterprise.

But when the dramatic Napoleons of the present realize the magnitude of the success that would greet a modernized circus, made up-to-date with the very highest class of performers from all parts of the world, a circus not for quantity so much as quality, they will have solved another problem.

Imagine a circus planned to captivate New York, Paris, London, Vienna! Fancy the social sensation it might become, for, strangely enough, society takes to the circus, coming as it does after the season theatrical is finished.

Looking dimly, deeply into the future the Matinee Girl sees the twentieth century circus advancing under its tents. And under its tent it should be! There is something, a fascination, in the vaulted canvas that a mere roof does not give.

Then, the day of three rings is over and done with. Give us back the old-fashioned ring, and build a stage in the center that one can concentrate one's view upon.

Take out a few dozen of the clowns, and have one or two good ones. Is it possible that the day of the circus clown is over? Can he not be reincarnated, and given a hypodermic of some elixir that will make him really funny. Fancy a funny circus clown! What a hit he would make. How famous he would become.

The vaudeville performance will necessarily be a part of the new circus. But it might be given character of its own. The Hagenback performance with animals shows how much undeveloped talent there is among the lions and tigers now forced to hide their accomplishments behind bars. The seal band with the Forepaugh-Sells shows teaches us that even the little fishes can be trained to do stunts.

A circus like this would hold New York during the entire Spring. We would simply cry for it. As it is now, we get too much muchness, and we get twisted trying to follow the thread of the plot in three rings at once.

But the twentieth century circus will be like one of the things you read about. The clowns will become great, high-salaried and purse proud. The riders will be so daring that we will be fascinated, the acrobats will outtumble anything that ever happened, and the girls in gauze will look beautiful as creatures from a fairy tale.

The twentieth century circus will be a delight, not a delirium—we will sing its songs and tell its jokes and whistle its music and tell our children of the dizzy old circus of the past when we used to get rubber-necked and goggle-eyed trying to look three ways at once.

A St. Louis girl is wondering if there are any good looking leading men in London, and writes me. She says, "I judge you to be a wonderful authority on this subject." Oh, I don't know!

She says: "Sir Henry Irving, George Alexander, Beerbohm Tree, Forbes Robertson, Wilson Barrett, Charles Wyndham, and John Hare can hardly be called 'matinee idols.' Of course, Robert Taber and Paul Arthur are over there, but surely they cannot fill the bill entirely, as there certainly are half a million girls in London."

The Matinee Girl confesses that she is not familiar enough with the English stage and its people to give an opinion on this interesting subject.

Kyrle Bellew, who was one of the greatest matinee idols that ever struck New York, was long in London. Perhaps he has formed a trust and monopolizes the attention of the golden girls of the afternoon.

And from another Western city a girl writes that I must have been wrong in writing that James K. Hackett was never photographed in a "dress" suit.

"Out here in the far, far West," she writes, "the country is flooded with big posters of Hackett in a dress suit, advertising the Hackett 5-cent Cigar. Poor Hackett! If he ever saw those posters I think he'd pass up that 5-cent cigar. Can't you suggest a suitable actor for a good 25-cent Havana?"

Both of these correspondents have suggested new fields of thought, but once again I must throw up my hands. There are so many good actors and so few good cigars. It must be one of life's keenest sorrows to have a cigar named after one, and find it to be like the kind you find on the bargain tables in dry goods shops.

We've had the Mary Anderson refrigerator and the Langtry radiator. Perhaps the future may hold such things as the Mansfield clothes wringer, the Goodwin incubator, and the Jefferson carpet sweeper.

But it seems as though actors might be allowed to own their own names just the same as other folk. It must be humiliating to see one's picture on the outside of a can of tomatoes, and to find on sampling them that they won't do.

Some one has said that men retain their youthful emotions longer than women, for the reason that they insist on having something to play with. Men are more faddy than women in their enjoyments. You can hardly find one of them that hasn't some hobby—bicycling, or mobing, or yachting, or hunting. Women are more inclined to allow a profession, or a family, or a religion to engross them. They make it all hard work.

Madame Nordica is one of the sensible ones among us who likes to play now and then. Her toy is a camera. She carries it about with her everywhere, and snap-shots like a fiend.

Coming on the train from Lakewood a week ago, Calvé and Nordica were together in a car. They snapped everything in sight and had lots of fun, laughing like school girls on a frolic.

Nordica is so enthusiastic over her camera, however, that she has succeeded in taking admirable pictures, and has a collection that is vastly interesting.

But it is one of the good rules of life to change the programme once in a while. Sometimes we find ourselves getting so systematic that it is almost uncanny. It is quite as undesirable as the other side of the medal, which shows an absolute lack of order in work or play.

Gladstone and his axe chopping down trees was a lesson. Any number of women whose professional work makes a call upon nerves and brain and temper pick up a bit of embroidery and stop thinking as they sew in the bright colored silks upon the linen. It is a capital plan.

The drudgery of habit is the most powerful tyrant that we have to fight. We rise and bathe and breakfast and write and read and walk and drive and dine and sleep and work in the same way three hundred and sixty-five days in the year, and then wonder that we are losing our enthusiasm in life, that our perceptions are getting dull and we lack interest in things.

When The Matinee Girl was at school there were two breaks in the lessons when each girl stretched her arms over her head, yawned, kicked and generally changed the position of her body. It was found to be a refreshing plan for mind and nerves, as well as body.

These Delsartean breaks are good to apply to one's programme now and then. But those of us whose work is on the stage get in a groove that is quite as harmful as the domestic, or the literary, or the religious.

If we began to keep diaries the pages would be almost as disappointing as that famous one Mark Twain started, and gave up when he found thirty consecutive entries, "Got up—washed—went to bed."

Theatrical workers have more change and variety in their lives than most other people, it is true, and it is this which keeps them ever young. Patti, Bernhardt—there are two old ladies that are more youthful than most women at thirty, thoroughly alive with interests, perceptions, enjoyments, keenly vital. They have kept out of the eternal groove.

A certain Sunday editor of a great New York paper once astonished everybody connected with the sheet, from the proprietor to the office boy, by inaugurating a thoroughly novel and unique system. He was never in.

While the other editors sat plodding over their tasks and acquiring an entirely paper and ink point of view of life and things, the new man was cavorting about the town, getting up against all the actualities of the things that were happening. The result was that the Sunday edition was imbued with that marvelous quantity known as vitality. It was alive.

It's just as bad to get the too theatrical view, or the paper and ink view, or the religious view so highly developed that it acts like mental blinkers that shut out the rest of the world and other people and their views.

In fact, I think the theatrical point of view, when it is overdone, is more objectionable than any of the others. It should be guarded against as though it were the measles—and it's just as catching.

The Matinee Girl was talking to a young woman the other day who has stage ambitions and who has had success enough to feel that their accomplishment is only a matter of time. She was very good looking, very cultured, very well dressed, and no doubt very earnest.

But she had made the fatal mistake of allowing her stage training, or her stage instincts, or her elocution lessons, or some old thing to give her an over-emotional pose in voice, gesture, manner, that was distinctly irritating, and seemed almost laughably insincere. Yet at heart the girl was earnest—it was all the habit of the stage that was on her like a robe.

Too many of the women of the stage have this very little way with them. They roll up their eyes and roll their Rs, and throw a sob into their voices when they ask a waiter to bring the buns. They live in the light of an invisible calcium with a little orchestra of their own playing incidental music. And in some of them it gets to a point of unnaturalness that is almost sublime.

And you have to get a can opener and an X-ray apparatus to get through the several layers of "charm" to the real person underneath, who is always so much more charming without the frills.

Looking back like Lot's wife, who was salted for her rash act with a celerity and severity worthy of a Justice Mott, The Matinee Girl thinks that she has been preaching somewhat over much to-day.

But, oppressed by a grave seriousness that will not be cast off, The Matinee Girl feels that as there are times to frivol, so there are times when it seemeth fit to read great lessons and to throw out tips on the management of circuses, the general conduct of the individual in relation to art, and the best way in which to cut down an automobile coat into a Spring suit for little Willie.

Next week I shall tell you how to raise rubber plants; how to grow hair on bald heads and give the smartest and most correct methods for arranging the whiskers and talking through the hat.

THE MATINEE GIRL.

THE ELOCUTIONISTS' CONVENTION.

The third annual convention of the New York State Association of Elocutionists, held on the mornings, afternoons and evenings of last Tuesday and Wednesday in the Chapter Room of Carnegie Hall, was a gratifying success to the members of the organization, and attracted the interest of many outsiders. There were in attendance a large number of teachers of elocution from the smaller cities and towns of the State—earnest folk who study their art with the diligence of true disciples. The purpose of the convention was the exchange of ideas, the discussion of methods, and the uplifting of standards. Papers upon voice culture, literature, art and religion, gesture, and pronunciation were read, and some of the members put their theories into practice by giving readings and recitations from the classics.

On Monday morning Rosamond Taylor, of Brooklyn, read a selection from "The Last Days of Pompeii." Her reading was then criticised by a committee appointed for the task and questions of pronunciation, enunciation and emphasis were argued. In the evening Mrs. Harriet Otis Dellenbaugh read several scenes from As You Like It in a manner that showed careful thought and long training. Westropp Saunders and Dorothy Peper, graduates this year from the American Academy of Dramatic Art, acted the one-act comedy, An Idyll of the Closing Century, in which they appeared some months ago at one of the students' matinees. Mrs. Elizabeth Northrop and Graham Reed sang a number of solos that were highly appreciated.

The Wednesday morning session opened with a paper on Gesture, by Mrs. Ella Skinner Bates, and Miss Louise Forsythe read a paper on Robert Browning and his work. The special event of the morning was an address by Alfred Ayres upon the subject of pronunciation. Mr. Ayres called attention to the frequent mispronunciation of the vowels, and gave as illustrations scores of much-used words that are rarely pronounced correctly.

In part Mr. Ayres said:

Since the officers of your association invited me to speak upon any subject that I might elect, I have concluded that I cannot do better than to call your attention to some of the things that vulgarize the English language. The average American fails to broaden the "a," as in ranche, with the result that words having that "a" become harsh and ungrateful to the ear. The prolongation of the "o," as in body, on, gone, and log, is not so common a fault, but it is equally reprehensible. In the mouths of careless speakers the "e" in silent becomes a "u," and we constantly hear people speak of "monumunts" and "chapuis" when they mean monuments and chapels. The long-standing question between "ee-ther" and "nee-ther" and "i-ther" and "ni-ther" will perhaps never be decided. Personally I approve of "ee-ther" and "nee-ther," because no ears may be offended by that pronunciation, while the other is to many persons very disagreeable. The words "filial," "jovial" and "cordial" are often pronounced in three syllables, when properly they should have but two. The "s" in dismal should be pronounced "z." The "i" in juvenile, infantile, mercantile and Alpine should be short, although according to good usage in England the long "i" is used in these words. The "s" in version, Asia and Persia is often wrongly pronounced as a "z." Do not over-accentuate the "o" in police, position, opinion, official, pastor and actor. Such over-distinctness mars the words and sounds pedantic. Remember that we talk to convey thought, and we must never do anything that takes the interest of our listeners from the matter in hand.

The afternoon session was devoted to the reading of several papers and the election of officers for the coming year. In the evening Walter V. Holt recited Matthew Arnold's Sohrab and Rustum, and Helena Zachos recited several of Kipling's poems very effectively. Mrs. Frances Carter, who lately appeared at the Waldorf-Astoria, recited Thomas Bailey Aldrich's The Set of Turquoise and two scenes from Macbeth. Her performance was thoroughly artistic and impressive. She read the lines feelingly, intelligently and with commendable distinctness. The musical portion of the programme was provided by Perry Averill, who sang a number of songs in his customary finished fashion. The next annual convention of the association will be held at Utica, N. Y.

THE END OF CHICKERING HALL.

The last concert ever to be given in Chickering Hall in this city occurred April 12. It was a benefit for J. Burns Brown, long time manager of the hall. On May 1 the destruction of the building will begin. Chickering Hall was opened in 1875, and for many years was the scene of all the principal musical and lyceum offerings that came to town. Until the opening of Carnegie, Mendelssohn, and the Waldorf-Astoria halls, a practical monopoly of its field belonged to Chickering Hall and it sheltered a majority of the most eminent musicians, lecturers and platform entertainers. Its prestige has been lost in late years, its location is no longer central and the old building with all its memories is to be torn down.

WAITE TO BRANCH OUT.

James R. Waite, it is reported, will make a departure from 10, 20 and 30 cent repertoire next season, and will give special productions of The Girl I Left Behind Me, Shadows of a Great City, Men and Women, The Wife, The Charity Ball, and other plays of like character. Everything will be carried complete for each play, and the prices will range from 10 to 50 cents. Mr. Waite will also send his opera company out again next season and The Wizard of the Nile, The Isle of Champagne, and The Girl from Paris will be included in the repertoire.

IN OTHER CITIES.

SAN FRANCISCO.

A genuine surprise was furnished playgoers 2 when the management of the Alcazar presented a most elaborate production of Quo Vadis at the O'Farrell Street house. It had been announced that a special effort was to be made, that thousands of dollars had been expended and that a magnificent spectacle would be presented. But it was thought that the dramatic version of Sienkiewicz's story would prove beyond the scope of a stock co., with less than a week of preparation. The result was a triumph for the enterprising Belasco and Thall management and the seal was set upon the popularity of the house. The costumes were elaborate to a degree, the scenery picturesque, the stage-management excellent. Charles Bryant, the young stage-manager, was deservedly praised for his work. For the acting, George Webster was at his best as Nero. He acted conscientiously and with discretion, while his lines were well delivered. He avoided that temptation to rant that besets most actors in plays of the sort. Ernest Hastings surprised himself in the part of Petronius. He played with quiet dignity and with effect. Edwin Emery, a young actor who has but recently joined the co., was intrusted with the character of Vinicius. He showed promise. May Blayney, the pretty English actress, was remarkably good as Lygia. It is far and away the best thing she has yet done. She looked charming and delivered her lines perfectly. Mary Hampton was a stately Poppaea. Jeffrey Williams was a strong Tigellinus. In the way of business done Quo Vadis has proved a record breaker, and the house is booked several days ahead. The play bids fair to run one month, at least.

Willie Collier and co. in Mr. Smooth did good business during their second week at the Columbia. Week 9 W. H. West's Minstrels.

Manila Bound at the Tivoli has failed to equal The Idol's Eye in popularity. In fact, after a two weeks' run it is to be withdrawn. The elaborate production of The Wizard of the Nile is fixed for 16, and the two weeks' interval will be taken up with The Bohemian Girl. Anna Lichter will be Arline, Frances Graham the Gypsy Queen, Tom Greene Thaddeus, William Schuster Count Arnheim, Phil Branson Florestein, Ferris Hartman and Alf C. Wheeler will alternate as Devilshoof.

On the Suwanee River did well at the California 1-7. It is just such a simple, homely, pathetic melodrama as appeals to a large class of theatregoers. The part of a blind girl was neatly played by Miss Willow Francis. Stella Maybew as an old black mammy played artistically and with effect. Several characteristic specialties were introduced, and there was a quintette of pleasing voices. Week 9 James Neill and co. in a season of repertoire. The opening play will be A Bachelor's Romance.

After fifty-three weeks of uninterrupted opera the co. brought here from the East by Southwell bids adieu to the Grand. The closing opera was The Beggar Student, which was well put on, and well acted and sung. The co. now goes to Morosco's theatre in Los Angeles, the Burbank, for a limited season. The Grand will now be given up to the students of the University of California, who will present a new three-act farce by Richard Walton Tully, entitled James Wobberts, U.S.S. The characters will be taken by collegians and girl graduates. There will be five performances of the farce, followed by four of a minstrel and vaudeville entertainment. Then The Brownies in Fairyland will give two farewell shows. Easter Sunday Manager Morosco will present his new extravaganza co. in David Henderson's An Arabian Girl and Forty Thieves. Walter Morosco certainly deserves warm words of praise for his never failing energy and enterprise. He has secured some first-class talent from the East, the aggregation including Louise Royce, Ida Hawley, Blanche Chapman, Isabelle Underwood, Mabel Russell, Ella Aubry, Edith Craske, Chris Bruno, Douglas Flint, George Lyding, Harry C. Cashman, Richard C. Newcastle, Clarence Hannell, W. S. Ballyntyne, W. H. Batchelor is musical director.

Paderewski gives a farewell recital at the California on the evening of 8. Alexander Petschnikoff and Mark Hambourg are advertised for 16, 18 and 20. Aimee Lachaume, who was here with Ysaye, will act as accompanist.

Mary Hampton leaves the Alcazar co. shortly.

Nance O'Neil, our only tragedienne, has made a tremendous hit in Australia. Respecting her performance of Magda the Australian "Star" says: "Tall, fair and graceful, hers is an attractive and commanding figure. Her voice is fresh, penetrating and assertive, but, withal, womanly. Her ability to adapt her action and facial expression to the text is remarkable as suggesting a power of study and application far above the ordinary. Her acting does not seem to be the natural result of thought. Were such the case her strongest scenes would thrill the onlooker, because they would convey the fullest and truest conception of her meaning. But the power and grace with which she endows her character are irresistibly impressive. She strikes the chords of admiration by her pose, gesture and countenance. The house extended to her its warmest appreciation." The Sydney "Herald" also praised our Nance very highly. The young actress, accompanied by McKee Rankin, Clay Clement, and co., will return here in the Fall, opening at the Columbia Sept. 10.

FRED S. MYRTLE.

MILWAUKEE.

In Atlantic City was the bill at the Alhambra 8 and the attraction drew a large house. Frank M. Wills, who heads the co., played the role of the German professor to the satisfaction and amusement of the audience. James Leslie scored a hit in his impersonation of O'Donovan Duff. Albert Farrington sang nicely and displayed a pleasing personality in a juvenile role. L. Florence Harvey did some clever character work as Polly Bristol, and J. Frank Ely, Charles Mackin, Charles McShane, Emma and Ella Littlefield, Kate Helston, and Estella Wills helped along the fun. The piece has no apparent plot, and the success of the performance depended upon the individual work and specialties of the co. Most of these were good, the principal feature being the Sohlkes in their unique dancing, in which they were assisted by five diminutive colored children. Singing was plentiful and of fair quality, the dancing was excellent, and several pretty girls displayed equally pretty costumes and a tireless amount of energy. All in all, the performance was quite good of its kind and aroused considerable applause. The Brothers Byrne in Eight Bells 15-21.

Peaceful Valley was played by the Thanhouser co. at the Academy 9 before a large and intensely pleased audience. The role of Hosea Howe was undertaken by R. C. Chamberlin, who scored an unqualified hit in the part. He fitted the character exactly, and his quiet, natural methods rendered his impersonation extremely effective. Mr. Chamberlin's excellent work was rewarded by hearty applause and frequent curtain calls. A point of special interest on this occasion was the first appearance with the co. of Frederick Hartley, who was cast as Jack Farquhar. The limitations of the role forbid a fair estimate of Mr. Hartley's abilities, but his work stamps him a finished and intellectual actor, and undoubtedly a most valuable acquisition to the co. Eva Taylor gave one of her most charming performances as Virgie Rand, the delicacy and grace of her interpretation arousing flattering comment. Julia Blanc offered another fine character illustration as Mrs. Howe. William Verance gave a clever portrayal as Jotham Ford. Frances Whitehouse as Miss Samuel Lewis as Mr. Rand, Donald Bowles as Charley, John M. Sainpolis as Andrews, and Mary Emerson as Martha contributed their usual good work, and the play was staged with the customary care and completeness. The Strange Adventures of Miss Brown 16-22. Quo Vadis 23-29.

The New Orleans French Opera co. filled a three nights' engagement at the Pabst Theatre 5-7. The attendance was good and the company were favorably received, special praise being accorded the principals, though as much cannot be said of the chorus, which was weak and of poor quality. The operas presented were The Huguenots, Romeo and Juliet, and The Jewess. The co. went from here to St. Paul, Minn. The Pabst co. revived Bachelors and Benedicks 8 before a good sized audience. A Doll's House will be given 11, with Paula Wirth in the role of Nora.

The Bijou is dark 8-14. Frederick Warde 15-21.

The Davidson is also dark. Denman Thompson in The Old Homestead 15-18.

The sale of seats for Quo Vadis opened at the Academy 9. The box-office was besieged by a stream of people all day and the sale is the largest on record.

CLAUDE L. N. NORRIE.

JERSEY CITY.

John Kernell opened at the Academy of Music 9-14 to fair business, presenting his old farce-comedy, The Hustler. This was the opening of the co.'s season, and the performance was smooth and well received. Kernell himself appears to good advantage. The specialties are numerous and of a high order, among the best being excellent dances by Kittie Gilmore and Lillian Maynard, and singing by Eugene Weiner and Daisy Hamlin. In the co. are John Price, Robert Craig, H. Horton, Eugene Weiner, John Wood, W. H. Ayres, Daisy Hamlin, Elizabeth Mason, Gussie Hart, Kitty Gilmore, Lillian Maynard, Estelle Weaver, and Babette Robinson. Billy Barry in The Rising Generation 16-21 will end the season of this house. Elks' benefit 23. Amateurs in Young Mrs. Winthrop 25.

Manager John W. Holmes presented The Bowery After Dark to his patrons at the Bijou Theatre 9-14 to good business. The play is fearfully and wonderfully made, and shows the Bowery and an opium joint in all its glory. The situations are utterly impossible, but the finales are strong and bring curtain calls. A den of snakes is the main sensation. The co. is very good, and the best parts are those by J. F. Tucker, who plays the Chinese opium joint keeper; Joe Coyne as a dude, Frank Frayne as a Bowery ornament, Michael Quirk, an Irish policeman; Louise Ripley as the Chinaman's mistress, who was remarkably strong; Louise Dempsey, who was excellent in a German part; Belle Gold as the Bowery girl was pert and fresh, and Beatrice Ingram as the gambler's wife was strong. Joseph Callahan in the leads was fair, and Ralph Cummings in the heavies was apparently at odds with himself, as he acted in a listless manner. The scenery was good. The specialties were well done by Belle Gold, Louise Dempsey, and Joe Coyne, Primrose and Dockstader's Minstrels 16-21. The Dairy Farm 23-28.

Manager George W. Sammis has arranged a benefit at the Academy of Music for Easter Sunday night, under the auspices of the Wells, Fargo Express Co. employes, and Manager Holmes has a benefit announced at the Bijou for the letter carriers.

Arthur G. Thomas, of this city, is the manager of John Kernell's new version of The Hustler, which commenced season here 9. Mr. Thomas met a number of old friends during his stay here.

John R. and Frank M. Wills are meeting with success this season on the road with their Atlantic City co. Business continues big and the co. are receiving flattering newspaper notices.

Dick Mack, Jr., of this city, of Conroy and Mack, at present with O'Hooligan's Wedding co., has signed with Charles F. Edwards to star next season in repertoire.

The Elks held an auction sale of boxes and seats 9 for the benefit performance 23. The boxes (four) brought $250–$100 for first, $85 for second, $40 for third and $25 for fourth. Choice of seats brought $2.50.

WALTER C. SMITH.

ST. PAUL.

Cleopatra and La Tosca were produced by the Walsh-Macdowell co. at the Metropolitan Opera House 5-7. Clara Thropp, assisted by a capable co., was seen to advantage in A Remedy for Divorce and The Truant Spouse 8. Miss Thropp has an engaging manner, is a sweet singer, and is bright, natural and entertaining in the roles of Cyprienne Worthington and Mollie Loftus. Her portrayals were extremely clever and renewed the favorable impression she created in St. Paul last year in A Doll's House. James B. Robertson was excellent as Jack Worthington and Gerald Kensington. Charles Ryan as Philip Edgeworth, and other members of the co. sustained their roles commendably. The musical event of the season was the engagement 9-11 of Francois Charley's French Grand Opera co., of New Orleans, presenting La Juive, Romeo et Juliette, Faust, and Salammbo. A grand opera co. so truly artistic, so admirably balanced, has never been heard in this city. Halevy's splendid masterpiece, La Juive, was sung the opening night, and the production well deserved the enthusiastic reception it received. The opera was finely staged. The singing chorus is unusually strong and effective. The corps de ballet is an interesting feature; the solo dancing and figures were artistic and gracefully executed. M. Gauthier, the principal tenor, in the role of Eleazar displayed distinguished merit, and gave a powerful impersonation of the part, both in voice and action. Mlle. Clement has a rich dramatic soprano. In the role of Rachel she sang and acted with charming grace and manner. Mlle. Berthet has a pleasing voice. Her Endoxie was delightful. M. Bouxmann's rich, deep basso was heard to advantage in the role of the Cardinal. M. Salvator's pleasing tenor was heard with marked effect in the difficult part of Leonold. Walker Whiteside 12-15. Ada Rehan 16-18. Richards, Pringle, Rusco and Holland's Minstrels 19-21. Rogers Brothers 22-25. Paderewski 26.

The Hottest Coon in Dixie co. began a week's engagement at the Grand Opera House 8-14 to S. R. O. The co. is strong in specialties. Old and new coon melodies of the rag-time variety, catchy songs and clever dancing furnished an entertainment that found favor with every one who saw it. Will H. Proctor is a host in himself. Neale G. Hawkins has a voice of remarkable sweetness. Clara Belle Carey, Bessie Hamilton, and Maude Grunday are excellent vocalists. "The Holy City" was finely sung by Arthur Payne. Robert A. Kelly, Fred T. Carey, Will Grundy, Billy Cole, Mollie Sullivan, Georgie Dobbs, Sallie Douglas, and Bessie Kinney do noticeably good work. Will Crawford kept the audience convulsed with laughter. Who Is Who 15-21.

GEORGE H. COLGRAVE.

LOUISVILLE.

Joseph Jefferson appeared at Macauley's 7, presenting Rip Van Winkle and The Rivals to the capacity of the house. De Wolf Hopper and a strong co. were seen 10, 11 in The Charlatan, sung here for the first time. Business large. Jessie Mackaye shared the honors with the star.

Uncle Josh Spruceby was the offering at the Avenue Theatre 8-14. It attracted good patronage, and will be followed by The Limited Mail 15-21.

The Meffert Stock co. scored another success at the Temple Theatre with an elaborate production of Uncle Tom's Cabin. Special scenery was prepared and a large chorus of jubilee singers was engaged. Mr. Cooper was seen to marked advantage as Uncle Tom, and Robert McWade, Jr., made a hit as Marks.

Clara Bell Brown will lecture at Library Hall 12. Subject: "Woman's Love, Not Woman's Vote."

The Dramatic Club announces All the Comforts of Home for May 7.

Ed Christian, formerly of the Avenue Theatre, is now the manager of A Black Sheep. Lary Gere, another Louisville boy, is a member of the co.

The Spencer Opera co. will open its season at Macauley's April 23. The Dan Packard Opera co. opens at the Avenue May 1, and later on in the season the Fay Opera co. will appear at the Auditorium.

Eugenia Thias Lawton recited for Joseph Jefferson during the actor's engagement here and received much encouragement from him. Miss Lawton has been engaged for next season by Liebler and Co.

William H. Meffert, of the Temple Theatre, and the members of the Meffert co. will donate the entire receipts of the performance 30 to the fund for the Newsboys' Home. The lecture at Macauley's by Joseph Jefferson for the same cause 8 was a conspicuous success. The distinguished speaker was introduced by the Hon. Henry Watterson. A large sum was realized and an enjoyable lecture was listened to. Mr. Jefferson contributing his services. The chorus of the May Festival sang several numbers in an acceptable manner.

CHARLES D. CLARKE.

PITTSBURG.

The Alvin Theatre is closed 9-14, owing to Mrs. Langtry having canceled her engagement in The Degenerates. Frank Daniels 16-21.

Across the Pacific, by Charles E. Blaney, is playing to standing room only at the Bijou 9-14. This is another war play, and what it lacks in dramatic merit is compensated for by the patriotism it arouses. The action is so rapid that it is hard to follow the story. Henry Clay Blaney was entertaining in the part of a war correspondent. Howard Hall is good as Captain Joe Lanier. Robert Gaillard and Everett King played the villain parts very well, and Pearl Seward and Helen Byron are clever. Caught in the Web 16-21.

The Keystone Bicycle Club will give a minstrel show at the East End Theatre 16.

A superb production of Faust is the offering of the Grand Opera House Stock co. 9-14. James E. Wilson gives a painstaking and well conceived performance of Mephisto. Jessie Izett acquits herself with credit in the difficult role of Marguerite, Edward Poland, as Valentine, seizes his opportunity in the duel scene to do a forceful bit of acting; William Beach is acceptable as Faust, and Alice Butler, as Martha, succeeds in investing that character with enough humor to win applause whenever she appeared. In Marguerite's garden the stage is set in a scenic investiture of lavish coloring. The Brocken, with its weird forms, its grinning imps, and demons in their fantastic dances amid leaping flames, and a constant shower of sparks, was the most effective thing in the spectacular line that has been seen here for a long time. The Maurice Grau Opera co. will be at the Grand Opera House 16-18. The stock co will repeat Quo Vadis 19-21.

A Wise Guy is amusing fair sized audiences at the Duquesne 9-14. Next week, Fanny Rice.

F. J. Splitstone has succeeded Maurice Campbell as press agent of the Grand. Mr. Campbell is acting as manager for Henrietta Crossman, who is touring in One of Our Girls.

L. W. MENDENHALL.

MINNEAPOLIS.

Shore Acres played a brief engagement at the Metropolitan 5-7 to good business, and had, as usual, a very cordial reception. The cast was strong throughout. Charles E. Craig made an admirable Nathaniel Berry. W. H. Burton was a satisfactory Josiah Blake. Atkins Lawrence made the most of Martin Berry. Marion Cullen left little to be desired as Helen Berry, and Belle Theadore was thoroughly at home as Mrs. Berry. Walker Whiteside, who has not been seen here for some time, presented The Red Cockade and Hamlet 8-11, opening in The Red Cockade to a good sized house. Mr. Whiteside made an emphatic impression as Captain Martell, and was obliged to respond to frequent curtain calls. His support was good. Warran Conlan gave a dignified portrayal of General Hoche. Gertrude O'Mally was decidedly pleasing as Marie, and Lelia Wolstan appeared to marked advantage as Beatrice. As Hamlet Mr. Whiteside's work throughout was characterized by intelligence and force, and provoked enthusiastic demonstrations of approval. Lelia Wolstan made an effective Ophelia. John L. Saphore was happily cast as Polonius. Warran Conlan and Josephine Morse did well as the King and Queen, respectively. French Grand Opera co. 12-14.

A Grip of Steel opened for a week at the Bijou Opera House 8 to two good sized houses and made a decided hit. The play abounds in startling climaxes, but has little else to commend it. James Gordon made an admirable Boularre. Mr. Ellis, Miss St. Leonard, and Miss Ivenes also deserve special mention. The Hottest Coon in Dixie 15-21.

Paderewski will give a piano recital at the Lyceum Theatre 25.

The recent engagement of Frederick Warde and his co. at the Bijou Opera House was one of the most successful in the history of that theatre. The receipts for the ten performances aggregated nearly $6,000, a very snug sum when it is remembered that the best seats were obtainable at 75 cents.

F. C. CAMPBELL.

NEWARK.

Mrs. Langtry in The Degenerates was booked at the Newark 9-14. Owing to the opposition of city officials and the refusal of Mrs. Langtry to submit her play to be censored at the first performance, the engagement was canceled. Kellar 16-21.

Carmen was played by the Columbia Stock co. 9-14, opening to a good sized house. The play was handsomely staged. H. Coulter Brinker, Robert Nell, Una Abell, and Anna Layng were conspicuous in the production. Catharine 16-21.

The Milton Aborn Opera is in its third week at the New Century. Milton Aborn, Clara Lane, J. K. Murray, and J. W. Smith are doing good work, while the chorus is strong and meets all their requirements. Business does not come up to expectations. The co. will close its engagement here 21.

A Young Wife was the bill at the Empire 9-14. Selma Herman heads a co. that is good throughout. Frank Tannehill, Jr., made a hit. The Wilbur Opera co. will open an extended engagement 16.

Jennette Farrell, of Joseph Murphy's co., has returned to her home in this city.

Ringling Brothers' Circus is booked for 27.

Charles Curtis will go with Buffalo Bill this season.

Harry MacDonough, of the Jefferson De Angelis Opera co., was in town Holy Week.

The Irving Place Theatre co. presented the German version of Charley's Aunt at the Empire 8.

Florence Ackler, of the Milton Aborn Opera, has won much favorable comment here. She alternates in the leading roles with Clara Lane.

C. Z. KENT.

DENVER

At the Lyceum 1-7 an excellent production of Quo Vadis was given by the capable stock co. and about fifty additional people from the local schools of acting. Taken altogether, it was a most praiseworthy effort. The scenic effects as well as the costuming were sumptuous. The Petronius by Hallet Thompson made a great impression. John Flood as Vinicius was all that could be desired. The Nero of Charles Abbe was a revelation. Frederic Conger surprised even his friends by his clever bit of low comedy work as Lucan. Rolette Berthelet as Chilo gave a portrayal that was intense and artistic. Beryl Hope's Lygia and Anne Warrington's Poppea were well acted. Jane Rivers was a picture as Acte. Lottie Alter as Eunice gave perhaps the most dainty and delicately shaded portrayals ever seen in stock work in Denver. The minor roles were well sustained by William Parke, Harry Saint Maur, Frank Leary, Charles Wylatt, Leon Haltenbach, Otes Emmons, Al. Fremont, Adelaide Caltron, Marie Carcame, Alma Adderly, Ethelyn Norvell, and others. Sapho will be the next attraction.

At the Broadway James O'Neill and co. scored heavily in a big production of The Musketeers 2-7. Maude Odell and Gertrude Bennett were conspicuous in the support.

At the Tabor Ward and Vokes in The Floor Walkers amused good houses.

The Denver was dark.

R. L. HERBERT.

DETROIT.

At the Detroit Opera House 9-14 we have Julia Marlowe in Barbara Frietchie. Miss Marlowe's return to Detroit was hailed with delight, and the reception she met with on the opening performance proved what a great favorite she is with Detroit theatregoers. As Barbara Frietchie Miss Marlowe is all that could be desired. The part, however, does not give full scope to her abilities. J. H. Gilmour as Captain Trumbull is remarkably good. George Woodward as the elder Frietchie is worthy of mention; likewise Arnold Daly as Jack Negley. Alice Leigh as Mammy Lu, and Lionel Adams as Arthur Frietchie. Annie Clarke in the role of Mrs. Hunter plays with much dignity and sweetness. Richard Mansfield 19-21.

The Telephone Girl at the Lyceum 8-14 opened to standing room, and many had to turn away. The comedy is full of amusement. James F. MacDonald and Nellie Douglass, who were with the co. last season, still have their old roles, which they handle in the same satisfactory way. Jessie Merrifield in the leading part is competent. Dave Lewis as Hans Nix is excellent. The dancing of Lillian Austin was well received. The King of Rogues, booked for 15-21, has been canceled and instead Rose Melville in Sis Hopkins will be the bill.

At Whitney's 8-14 Knobs o' Tennessee is received with applause, particularly from the gallery gods. Blue Jeans 15-21.

FREDERICK KIMBALL.

COLUMBUS.

The Yankee Cruiser was well produced at the Southern 5, 6 to good business. Ned Taylor, Jr., and Gertie Furtell made immense hits. The principal parts were successfully taken by Roy Barker, Gordon Miles, Miss Hedwig, Theobald and Lillie Hallwood. The special scenery and costumes were excellent. The stage-management of Guy V. Atkinson was perfect. The orchestra and chorus was under the direction of the composer, Fred Miller. The Belle of New York played to excellent business 10. The co. is a good one, the scenery elaborate, and the chorus handsome and well drilled. W. P. Carleton and William Cameron made hits. The work of Toby Claude deserves special praise. Adele Richie was well received, as was Ida Doerge. Al. G. Field's Minstrels 11. Richard Mansfield 16. Chris and the Wonderful Lamp 17, 18. Julia Marlowe 19, 20.

Two Little Vagrants did well at the High Street 5-7. The co. was a good one. A Temperance Town did an excellent business 9-11. George Richards and Eugene Canfield were capital in the principal roles. Isham's Octoroons 12-14. For Fair Virginia 16-18. Old Si Stebbins 19-21.

The Grand, after being dark a week, will open with Mineo's City Club 12-14.

J. B. DAVIS.

KANSAS CITY.

The four weeks' run of Quo Vadis at the Auditorium closed 7, and the Woodward Stock co. produced Saints and Sinners 8-14 in a manner that showed their ability to change from classic to emotional roles and adapt themselves to completely different styles of work. Wilson Enos did a remarkably fine piece of acting as the old minister, Jacob Fletcher. Wright Huntington as George Kingmill did excellently, and George Farren played the villain well. Jane Kennark as Letty acted with impressiveness and won the sympathy of the audiences. Wright Huntington closed his engagement with the co. 14 to return to vaudeville. Percy Winters has assumed charge of the stage direction. Captain Swift 15-21.

Midnight in Chinatown was the attraction at the Grand Opera House 8-14, and was acted with spirit and enthusiastically received by good audiences. Three of a Kind 15-21.

Sir Henry Irving and Ellen Terry will appear at the Coates Opera House 16-18.

FRANK B. WILCOX.

NEW ORLEANS.

Children of the Ghetto was the attraction at the Tulane 8-14 and was received with favor during the week. A competent co. interprets the play. Wilton Lackaye and Rosabel Morrison deserve high commendation. De Wolf Hopper 15-21.

Black Patti's Troubadours were at the Crescent 8-14 and played to a packed house on the opening night. Business fair the rest of the week. Numerous good voices are to be found in the co. and the Black Patti in particular deserved mention for her capable rendering of operatic gems. Wilbur-Kirwin Opera co. 15-21.

Monte Cristo was the offering at the Grand Opera House 8-14 by the Baldwin-Melville Stock co. In this play, as in everything else that has been attempted, this co. showed its sterling worth and its remarkable versatility. The co. will close here about May 5, and the management contemplates a Canadian tour, beginning at Montreal. Quo Vadis 15-21.

J. MARSHALL QUINTERO.

MONTREAL.

A Milk White Flag opened at the Academy to a fair sized house 9. The specialties are the best part of the show, the Lawrence Sisters in their acrobatic dances and Little Chip being particularly good. The costumes and scenery are all first-class, but the co., it must be confessed, as a whole, is mediocre. A Runaway Girl 16-21.

Miss New York, Jr., a good burlesque, is attracting large houses at the Royal 9-14. There are a number of clever specialties in it. Adele Reno, Sadie Probst, and the Cosmopolitan Trio are among the chief features. The Hustler 16-21.

The Princess Chic will open at Her Majesty's 16. Sousa's Band gave three successful concerts at Her Majesty's 5, 6.

Jack Turton, a Montreal boy, who has been successful in the leading juvenile role with George W. Monroe this season, is spending Holy Week with his friends and relations here.

W. A. TREMAYNE.

PROVIDENCE.

Through the Breakers opened at the Empire 9 for a week to a large and well pleased audience. The various scenes and climaxes evoked hearty applause, and with those who like a melodrama of the old-fashioned sort it found favor. It was very well played by J. Hay Coseur, Joseph P. Keefe, Sol Aiken, Fanny McIntyre, Josie Bacon, Charlotte Eccleth, Antoinette Walker, Francis Gheen, Charles Stewart, James Bevins, W. D. Stone, F. D. White, J. S. Callison, and W. G. Warren. Man's Enemy 16-21.

Kellar played his annual engagement at the Providence Opera House 9-11, and again delighted his audiences with his clever tricks and illusions. The house was dark 12-14. Henry Miller 16-21.

Paderewski will give his farewell recital in Infantry Hall on the afternoon of May 8.

Timothee Adamowski was the soloist at the concert given by the Boston Symphony Orchestra in Infantry Hall 11.

HOWARD C. RIPLEY.

CLEVELAND.

At the Euclid Avenue Opera House Richard Mansfield, who has often disappointed Cleveland audiences, was compelled to do so 9-14, being taken ill on his arrival. N. C. Goodwin and Maxine Elliott 16-21.

Rose Melville in Sis Hopkins played to large audiences at the Lyceum Theatre 9-14. Eugenie Blair 16-21.

Blue Jeans was at the Cleveland Theatre 9-14. Human Hearts 16-21.

WILLIAM CRASTON.

OMAHA.

A Hot Old Time played its annual engagement at the Boyd 8, and the older but amusing farce was well received. Blanche Walsh and Melbourne MacDowell opened a three-night engagement 9 with Cleopatra. The supporting co. was not above the ordinary. The Evil Eye 15-18. Sir Henry Irving and Ellen Terry 20, 21.

J. B. RINGWALT.

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CORRESPONDENCE

ALABAMA.

MOBILE. THEATRE (J. Tannebaum, manager): A Night in Chinatown 3, 4; satisfactory business. Children of the Ghetto 7 to large audiences. The play is one of intense human interest, and held the closest attention of its hearers. It was skillfully acted by a co. of unusual excellence, including William Lackaye, Guy Bates Post, William Morris, A. Lee Latto, Fred Latto, Gus Weinberg, Mabel Taliaferro, and Rosabel Morrison. Under the Red Robe 9.——ITEM: William Daly, of this city, left last week for Philadelphia to join Creston Clarke's co.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager; Joe Chambers, assistant manager): The Tolsons pleased large audiences in The Bells of Shandon 2. Hearts of Gold 3. The Country Girl 4. The Prisoner of Algiers 5. Faust 6, and Mr. Plaster of Paris and The Black Fling 7.

BIRMINGHAM. JEFFERSON THEATRE (R. S. Douglas, manager): The Adventure of Lady Ursula (return engagement) 4; large business. Aubrey Dramatic co. opened a week's engagement 9 to 8. R. O. The Land of the Living was the opening bill; co. meritorious. Black Patti's Troubadours 19. Murray and Mack 21. De Wolf Hopper 25.

SHEFFIELD. OPERA HOUSE (Harry Elmore, manager): The Girl from Chili 2 to good business; audience pleased. Ruble Kreyer co. 5-7 in Uncle Nat's Money Wife for Wife, The Brand of Cain, and An American Drummer; fair business; performances satisfactory.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): Aubrey Dramatic Stock co. in The Land of the Living, The Two Orphans, The Fire Patrol, and Leah the Forsaken, to fair business 2-5, and 7. A good co. presented Children of the Ghetto to good house 6. Under the Red Robe 10.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): The Adventure of Lady Ursula 3; excellent performance; good business. A Night in Chinatown 5 failed to appear. Olympia Opera co., 12-14.

ARIZONA.

PHOENIX. DORRIS THEATRE (E. M. Dorris, manager): The Burglar 2; fair business; pleasing performance. Cinegraph 3-7. The Girl from Chili May 19.

TUCSON. OPERA HOUSE (A. V. Grossetta, manager): The Burglar to light business 3; performance good.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): A Wise Woman 2, 3; big house; audience pleased. The Girl from Chili 4; small audience. A Texas Steer 7; large house; audience pleased. Krause-Taylor co. 9-14. Ewing Taylor co. 16-May 5.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, manager): A Wise Woman 4; creditable performance; fair audience. The Girl from Chili received a cordial welcome 5 from a large audience. A Home Made Chaperon (local) was well received 6. A Texas Steer 9. Murray and Mack 10.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Morrison's Faust March 26 pleased fair audience. Sinclair Opera co. (local) in Said Pasha 6 (second presentation); good house. Murray and Mack 11.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Griffith March 26-31; good performances; fair houses. A Wise Woman 5; fine performance; good house. The Girl from Chili 7; good performance; fair house.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): The Griffiths 9-14; good performance; packed houses. A Texas Steer 10. Krause-Taylor co. 23-28.

HELENA.—GRAND OPERA HOUSE (Newman and Sherman, managers): Murray and Mack in Finnigan's Ball 7 pleased small business.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): A Husband on Salary 7 to fair house. Ewing-Taylor co. May 7-12.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Swift, manager): Pudd'nhead Wilson 2, 3; good houses. Burr McIntosh created a very favorable impression. Willie Collier 9, 10.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. presented The Wolves of New York 2-6; excellent business throughout the week. Landers Stevens and Fannie Gillette did clever work. The Plunger 9-15.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frawley co. will open an indefinite engagement 13.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): James Neill and co. in A Bachelor's romance closed a most successful six weeks' engagement 7. The Morosco Opera co. in El Capitan will open a season 8.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Elleford co. pleased large audience 2-7, presenting A Flag of Truce, The Enemy, A Natmeg Match, The Great Metropolis, The Banker's Daughter, Robinson Crusoe, and Uncle Dudley.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Ficks, manager): Have You Seen Smith to fair business 2; poor performance. Last concert of a series under the direction of H. A. Kidder to a good house 4. West's Minstrels 6; S. R. O.; excellent performance.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Have You Seen Smith March 30; good house; fair co. Pudd'nhead Wilson 4. West's Minstrels 6; crowded house. Paderewski 7.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

WOODLAND.—OPERA HOUSE (R. C. Webber, manager): Thompson and Allen's Monte Cristo 19.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell manager): Too Much Money March 28; light business. Devil's Auction 31; good business; excellent performance. Colorado University Glee Club 4; good house. Grand Opera co. 9. Carrington's Greater American co. 23.——ITEM: The Black Crook, Jr., canceled again for the second time.

ASPEN.—WHEELER OPERA HOUSE Billy Van, manager): A Contented Woman 2; good performance; good business. The Real Widow Brown 6; fair performance; small business. Grau Opera Co., 10. The Girl from Chili 24.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, Manager): Boulder University Glee Club 4; crowded house. Hogan's Alley 16. The Burglar May 1.

PUEBLO.—H. F. Sharpless, manager): Midnight in Chinatown 2; fair business. A Contented Woman 6; crowded house. Too Much Money 7; small audience.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Boston Stars 18.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Chauncey Olcott 6 in A Romance of Athlone. Jefferson De Angelis was greeted with tremendous applause when he appeared in The Jolly Musketeer 7. De Angelis was in a happy mood and sang and danced until he was quite out of breath. He was funnier than ever, and deserved the cordial reception and the large box-office receipts. Dainty Maude Hollins has changed her role for what might be called the lead. Maude Williams succeeding her. The tuneful opera was capitaly given, the work of the chorus being especially fine. A Colonial Girl 9. John Drew 13. Mathews and Bulger 16. Gray's Minstrels 18. Symphony Concert 19. Henry Miller 23. Mr. and Mrs. Kendal (return) May 5.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): What Happened to Jones to 8. R. O. 5-7; co. excellent. Vivian Townsend scoring a personal success. King of the Opium Ring to topheavy houses 9-11. As upon former presentations, the melodrama was splendidly cast and mounted. Two Little Vagrants 12-14. Rice and Barton's co. 16-18. Parisian Widows 19-21. Sowing the Wind 23-25. Lights of Home 26-28.——ITEMS: Olive White, of Chauncey Olcott's co., was taken ill here and went immediately to New York to the hospital for treatment.—Archie Van Buren, son of Manager Van Buren, of the Grand, and Press Eldridge, Jr., son of the vaudeville artist, celebrated their twenty-first birthdays with large reception 9.—Vivian Townsend, of What Happened to Jones, was guest at luncheon given in her honor by Justine Ingersoll.—Professor Parker lectured on Church music at College Hall 10.—Jefferson De Angelis was put up at the Quinnipiac Club 7, 8.—Mr. Bunnell reports the best season in history of New Grand. He has offered first-class attractions at popular prices, and the public responded generously.

JANE MARLIN.

HARTFORD. PARSONS' THEATRE (H. C. Parsons, manager): The Rogers with Thomas Q. Seabrooke, Dan Daly, Madge Lessing, and To L. Dan, delighted two large audiences 7. At Piney Ridge 9, well staged and well acted. A Colonial Girl 11 The Manoeuvres of Jane 13, John Drew 14. Philharmonic concert 17. Superba 18, 19. Mathews and Bulger 20, 21.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Rentz-Santley co. presented a lively bill 5-7, receiving big patronage. The American Girl 9-11: meritorious performance; large patronage; George F. Hall has the principal role and is surrounded by a clever co. Yon Yonson 12. King of the Opium Ring 13. Wine, Woman and Song 14. A Trip to Coontown 16-18. Through the Breakers 19-21.——ITEM: The Press Club will have one of its characteristic dinners Saturday evening, 14.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Dad in Harness 5 to light business; fair performance. A big audience saw Louis Mann and Clara Lipman in The Girl in the Barracks 6, and while applauding the players, regretted the excess of risqueness. Chauncey Olcott in A Romance of Athlone 7. Two Little Vagrants 11; light house; co. well balanced. Primrose and Dockstader's Minstrels 13. A Colonial Girl (return) 14. Mathews and Bulger 17. John Drew 18. Sowing the Wind 20, 21. Henry Miller 27. My Friend from India 30-May 2.——SMITH'S THEATRE (Edward C. Smith, manager): Man's Enemy (return) 5-7 repeated its former big business. Wine, Woman and Song 9-11 pleased well filled houses. The American Girl 12-14. Parisian Widows 16-18. McFadden's Row of Flats 19-21.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Wilbur Opera co. ended their engagement very abruptly 4 on account of bad business. They opened well, but the houses fell off as the week went on, owing probably to the Lenten season keeping many of the regular patrons of the theatre away. The house was dark for the remainder of the week. Primrose and Dockstader's Minstrels drew a large audience 10, and every one pronounced it as fine a minstrel performance as was ever seen here. Mathews and Bulger 13 (last day). Lights of Home 14. What Happened to Jones 16.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Primrose and Dockstader's Minstrels 11 to medium business. Dockstader scored heavy with gags on local election. Superba 13, 14. At Piney Ridge 16. The Black Flag (local) 17. What Happened to Jones 18. The Greatest Thing in the World 20. The Princess Chic 26. Yale Glee Club 5.——OPERA HOUSE (W. W. Hanna, manager): Wine, Woman and Song 13.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Chauncey Olcott in A Romance of Athlone 5. A Colonial Girl 10. Hanlon's Superba 16. John Drew 17. Sarah Cowell Lemoyne 18.——JACQUES OPERA HOUSE (Jean Jacques, manager): A good co. appeared in The Woman in Black 5-7 to good business. Arthur Donaldson in Yon Yonson pleased large audiences 9-11. At Piney Ridge 12-14.

TORRINGTON.—OPERA HOUSE (F. R. Mathews, manager): A Woman in the Case 7.——UNION THEATRE (Volkman Brothers, managers): Just Before Dawn 5; fair business; good co. The American Girl 6; large audience; satisfactory performance. Rice's Comedians 4-9 opened to good business.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Himmelein's Ideals closed a week of fair business 7, presenting last half of week The Irish Hero, In the Heart of the Storm, and The Ladder of Life. Because She Loved Him So 16. Wolford-Sheridan co. 17-20. Way Down East 21.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Breezy Time; good house. Yon Yonson 13. Graham's Specialty co. 18. At Piney Ridge 21. Earnest Seton Thompson 24. Plimmer and Hayes Vaudeville co. 28.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Just Before Dawn 6; fair business. Lights of Home, under the management of Harry Doel Parker, was presented for the first time on any stage 12; play and players well received by a large house.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): The Sunshine of Paradise Alley to large and pleased audiences 7. King of the Opium Ring 14. At Piney Ridge (return) 18; 'Way Down East 26.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): A Colonial Girl 7. Primrose and Dockstader's Minstrels 9; excellent performance; good house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The American Girl 5; good business; co. good. A Woman in the Case 9; small house; co. remained here Holy Week. Gorton's Minstrels 23.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): Primrose and Dockstader's Minstrels 12. At Piney Ridge 19. 'Way Down East 27.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): The American Girl (return) 4 broke the record; immense applause.

MIDDLETOWN.—McDONOUGH THEATRE (W. J. Berrie, manager): Wine, Woman and Song pleased a good sized audience 12.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): A Pair of Black Eyes 27.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, manager): Modjeska in Macbeth 7 drew well. Jeffries-Sharkey pictures 9 drew well and will be repeated 13, 14. The Heart of Maryland 16. The Greatest Thing in the World 17. Ten Nights in a Barroom 18. The Span of Life 19. Why Smith Left Home 21.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Peters Comedy co. to good houses 2-7 in Fighting for a Fortune, Muzx's Landing, The King of Liars, A Booming Town, Wanted, a Husband, and Finnegan's Fortune. This practically ends our season.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Under the Red Robe 11. House will then remain closed until about June 1, when the Thanhouser Stock co. will open for several weeks.——COLUMBIA: Henry and Julius De Give, managers): Bentfrow's Pathfinders closed a successful week 7.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Children of the Ghetto 5; well received; business good. The Ottumwas 6 pleased a good house. Emma Nevada 9 delighted a large enthusiastic audience. Katherine Ridgeway Concert co. 25. De Wolf Hopper 27. Murray and Mack 30.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Warscope 6, 7 failed to appear. Emma Nevada 10.

ROME.—NEVIN'S OPERA HOUSE James B. Nevin, manager): The Tolson co. 9-14 opened to fair house.

SAVANNAH.—THEATRE (S. H. Weis, manager): Under the Red Robe 13. Tolson Dramatic co. 16-21. De Wolf Hopper 30.

WAYCROSS.—JOHNSON'S OPERA HOUSE (P. B. Trent, manager): Dark.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): Dark.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Barlow Brothers' Minstrels 2; large business; good performance.——ITEM: Dr. A. F. Isham, manager of the Caldwell Opera House, has been elected Mayor of the city by a large majority.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Boston Lyric Opera co. 13, 14 canceled. Harry Corson Clarke 22.

POCATELLO.—PAVILION (H. B. Kinport, manager): Dark.

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Arizona 4; large audience; satisfaction given. Vance Comedy co. 9-11 in The Limited Mail 9; packed house. Patent Applied For 10. The Queen of the Circus 11. Little Trixie 14. James-Kidder-Hanford co. 16. Chicago Opera co. 17.——COLISEUM (L. J. Seybold, manager): Vogel and Deming's Minstrels 14.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): A Romance of Coon Hollow (return) pleased a fair audience 4. Remember the Maine to fair business 7. John Griffith in The Three Musketeers pleased a good audience 10. The Heart of Chicago 13. Uncle Josh Spruceby 16. The Village Postmaster 18. Chicago Opera co. 20. A Texas Steer 25.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): A Romance of Coon Hollow (return engagement) to fair audience 3; satisfactory performance. Remember the Maine 5; fair and pleased audience 9; performance satisfactory; scenic effects very good. Eight Bells 11. John Griffith 15. Shore Acres 18. Arizona 21.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Three of a Kind 4 delighted a good house. A Country Visitor 5; small house; poor performance. The Limited Mail 7; small house; fair business. Little Trixie 12. Knickerbocker Minstrels (local) 20. Dairymaid Comedy co. 23-28. Hearts of the Blue Ridge May 4.

EAST ST. LOUIS.—OPERA HOUSE (William Knupple, manager): Sapho did well 1. Quo Vadis 8; poor performance; business fair. A Wise Woman 15. A Country Visitor 16. The Heart of Chicago 22.——ITEM: Manager Knupple had a $40 stage medallion stolen last week. He has offered a reward of $25 for the apprehension of the thief.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton manager): Sporting Life 2; large house; good. Isham's Octoroons 3; small house. The Highwayman to good and pleased audience 9.——University of Illinois presented The Mikado to a large and delighted audience.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers): Three of a Kind 5 delighted a good house. The Village Postmaster 7; small house; excellent performance. A Country Visitor 9; fine business and attraction. Arizona 10. James-Kidder-Hanford co. 12. Sapho 17. Other People's Money 20. Little Trixie 21.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stanna, manager): German Stock co. 4; good house; splendid performance. A Wise Woman 8 gave satisfaction to good house. Quo Vadis 12. German Stock co. 11. How Hopper was Side Tracked 15.

PETERSBURG.—HARRIS OPERA HOUSE (J. C. Bishop, manager): Canadian Jubilee Singers 4; fair house; satisfactory performance. A Breezy Time 7; fair business; good performance.——OLYMPIC THEATRE (J. W. Williamson, manager): Little Trixie 11.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Arizona 5; very good performance; good business. A Country Visitor 8; big business; poor performance.——AUDITORIUM THEATRE (Chamberlain, Harrington and Co., managers): Little Trixie 15.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): A Breezy Time 5; good business. Howard Dorset co. 9-14 opened in His Mother's Husband's Boy to good business. Little Trixie 16. Sapho 18. William Owen 21.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Holden Comedy co. 9-14 opened to full house in Nobody's Claim. The Three Musketeers 16. Little Trixie 22. National Theatre co. 23-28. The Prodigal Father 29.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Gaskell Stock co. in The Barbere 2. The World 4. Jack o' Diamonds 5. The Dashing Widow 6, and Dr. Jekyll and Mr. Hyde 7 to poor business. Eight Bells 10; full house; satisfaction given.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Kidnapped in New York 8 gave satisfaction to a crowded house. Royer Brothers in Next Door 10 to light business. Human Hearts 15. William Owens 17. Sapho May 6.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Arizona 3; performance pleasing; good house. The Village Postmaster 5; large house. A Romance of Coon Hollow 7 to good business. Vogel and Deming's Minstrels 10. A Breezy Time 13.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Three Musketeers, with John Griffith in leading role 4 pleased fair business. Scalchi Concert co. 7; audience so small that no performance was given. Eight Bells 12.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Village Postmaster 3 pleased a good sized audience. Sapho 4; fair business. Arizona 6; fair house; fine performance. A Country Visitor 12. Elsie De Tourney 14.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Romance of Coon Hollow 6; fair performance; light business. Brothers Royer in Next Door 8 pleased good business. John Griffith 15.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Remember the Maine 2; small business. The Heart of Chicago 7; full house. Shore Acres 16. Si Plunkard 21. A Poor Relation 28. A Gilded Fool May 1.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): William Owen presented A Gilded Fool to a large and pleased house 4. Remember the Maine 6; fair house. Field's Minstrels, and Chattanooga canceled. Rogers Brothers 18. Arizona 20.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Little Trixie 7; fair house; poor performance. Vogel and Deming's Minstrels 8; packed house; excellent performance. A Wise Woman 10. Holden Comedy co. 29-May 5.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Highwayman 4; excellent co.; good business. The Village Postmaster 6; pleasing performance; large attendance. Arizona 25.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Three of a Kind 7; fair business; audience pleased. Si Plunkard 14. John Griffith 17. Won-Go Mohawk 20.——THE PHILLIPS (Murray and Swisher, managers): Carner Stock co. 16-21.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. Ellis, manager): Wabash College Glee Club 4; fair concert; fair house. Jules Walters in How Hopper was Side Tracked 9. Hearts of the Blue Ridge 16.——ITEM: William Postill, of this city, gave his initial performance in hypnotism 6 to a packed house and scored a success.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Himmelein's Imperial Stock co. 2-7 presented Eagle's Nest, Driven from Home, In the Heart of the Storm, Northern Lights, Dr. Jekyll and Mr. Hyde, Young America Abroad, and A Reuben's Sacrifice to fair business. Hello, Bill, 11. Eight Bells 23.

TERRE HAUTE.—GRAND OPERA HOUSE (J. W. Barhydt, Jr., manager): The Merry Maidens 6; fair house. Isham's Octoroons made their second appearance here this season 7 to good house, giving satisfaction. Ferris Comedians opened for a week 9, playing The Favorite Son to packed house.

KOKOMO.—OPERA HOUSE (P. F. Henderson, manager): Robert Downing in An Indiana Romance pleased a small house 5. Hearts of the Blue Ridge 8; excellent performance; light house. Maro, magician, 14. Sapho 24. Quo Vadis May 1.

ELKHART.—BUCKLEY OPERA HOUSE (D. B. Carpenter, manager): South Before the War 4; good house and performance. Corinne in The Little Host 6 pleased fair business. Irving-French co. in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship 9-11; good co. and business.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Russell Connell lectured 4 to capacity. Kathleen Mavourneen (amateur) 6; S. R. O.

Lennon Stock co. opened 9 to crowded house; co. mediocre.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Maloney's Wedding 5 was a mirth-producing farce; good business. Carpenter's Quo Vadis 7 was well received by fair audience. Josh Joshkins 16. Benedict's Quo Vadis 28.

EVANSVILLE.—GRAND (King Cobbs, manager): The Little Minister 4.——PEOPLE'S (T. J. Greve, manager): Isham's Octoroons 8 drew well and leased. Quo Vadis 12 to fair house. Uncle Josh Spruceby 15. Finnigan's Ball 22.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Rentz-Santley co. 2; good house. Sporting Life 5; fair business. Hearts of the Blue Ridge 9.

NOBLESVILLE.—WILD OPERA HOUSE (Leonard Wild, manager): Quo Vadis 3; fair house; pleased audience. Robert Downing in An Indiana Romance 6; good house. The players were better than the play.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Maloney's Wedding 9; good business; excellent performance. Return date booked for 17. Quo Vadis 19. A Breezy Time 21. Sapho 22. Eight Bells 24.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Robert Downing and a good co. 3 in An Indiana Romance pleased a large audience. Quo Vadis 11.

FRANKFORT.—COLUMBIA THEATRE (J. A. Anghe, manager): Sporting Life 6 delighted a large audience. Bryan's Comedians 9-14 opened to S. R. O. A Breezy Time 20.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): A Temperance Town 3 played to fair business. Al. G. Field's Minstrels 6 delighted an audience that filled the house.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Beyer, manager): South Before the War 8. Hi Henry's Minstrels 20. Cyrano de Bergerac 25. Quo Vadis May 8.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): South Before the War 3; good house and performance. Sapho 10 canceled.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Old 81 Stebbins pleased a fair house 3. For Fair Virginia 21.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Robert Downing 4 in An Indiana Romance; good business; disappointed audience.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Sapho changed from 21 to 30. Two Married Men May 8.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): South Before the War 10. Quo Vadis 12. Sun's Minstrels 18.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Little Miss Cuba (local) direction Frederic E. Howe, of New York, 20.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Griffith, lecturer, 3; good attendance. Quo Vadis 21.

MADISON.—OPERA HOUSE (C. M. Murphy, manager): Indiana State University Glee Club 2. Boone, hypnotist, 23, 24. Carrie Stanley Burns co. 30-May 5.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Sapho 14.

DECATUR.—BOSSE'S OPERA HOUSE (J. M. Bosse, manager): Dark.

ROCKVILLE.—OPERA HOUSE (Theo F. Gaebler): manager): Si Perkins 16.

TIPTON.—KLEYLA THEATRE (Foster and Ramsay, managers): Quo Vadis is fair business 5.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Quo Vadis 19.

INDIAN TERRITORY.

PURCELL.—BROWN OPERA HOUSE (W. E. Brown, manager): Nashville Students 6; good house; performance fair.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Nashville Students 5; fair business.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Morrison's Faust pleased two good houses 7. Erroll Dunbar, as Mephisto, was good. Scenic equipment and supporting co. satisfactory. A Hot Old Time 9 to a hilarious house. A Poor Relation 10. Walsh-MacDowell co. 12, 13. A Poor Relation (return) 14. Merkle-Harder co. 16-21. Midnight in Chinatown 23.——ITEMS: Morrison's Faust co. is resting here Holy Week.—A Hot Old Time is resting in the city 10.—Sanford Dodge co. is also here 10.—Annie St. Tel, of A Hot Old Time, was out of the cast 9, on account of illness.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Alberta Gallatin in Sapho 6, 7; immense house; performances good. James-Kidder-Hanford co. 9. Other People's Money 11. The Village Postmaster 12, 13. Walsh-MacDowell co. 14. Devil's Auction 16. James O'Neill 17.——GRAND OPERA HOUSE (William Foster, manager): Quo Vadis, under the management of Charles Rizer, 2-5; capable co. The Air Ship 6, 7; good houses; performances good. The Knowles 9. The Evil Eye 14. Don't Tell My Wife 16.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Holden Comedy co. 2-7 to good business. The Village Postmaster 11 drew only a fair house. Archie Boyd's interpretation of the title-role was a fine bit of character work. His support was excellent, and scenically the play was one of the best presentations of the year. Arizona 11; large audience; excellent cast and fine performance. Sapho 14. Other People's Money 17. John Griffith 19.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): A Hot Old Time 6; poor performance; fair business. The Air Ship 9; fair co.; business light. Other People's Money pleased a small audience 10. The Evil Eye canceled 11. Fiske de Tourney 12. H. H. Brady's Quo Vadis 18. The Nominee 25. Reece and Holland's Minstrels 26. Young Brothers' U. T. C. 28.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Chase-Lister co. closed week's engagement 7, playing Mother and Son 3, A Hot Time 4, Fanchon 5, The Crystal Cross 6, and East Lynne and Vaudeville 7 to good business. Sapho 10. The Evil Eye 11. Shore Acres 13. The Village Postmaster 16. Arizona 17. A Poor Relation 19, 20. A Texas Steer 23. Ada Rehan 24. Other People's Money 26.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Old Uncle Jed 4; fair house; average performance. Hans Albert, violinist. 6; small house; concert good. Iowa College Glee Club 19. The Nominee 26.——ITEM: The Illustrated lecture at the Catholic Church, by the Passion Play Exhibition the 7th, was well attended.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Fight Bells entertained a large audience March 30. Wills Brothers' co. gave large returns for the entrance fee 5-7, presenting In At Atlantic City, Two Old Cronies, and Bosom Friends, to pleased audiences. Sapho 12. Shore Acres 14. Arizona 16. Chase-Lister co. 17-21.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Shore Acres 11. Morrison's Faust 20.——STEVER'S OPERA HOUSE (George Higgins, manager): Mahara's Minstrels 2; fair house; poor performance. Fifty-first Regiment Band 4; small house; pleasing concert.——ITEM: The Bickett Family have been engaged for the Winneshiek County Fair.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Other People's Money 6 deserved better business. Sapho 9; fair business; fine performance. Alberta Gallatin in the title-role deserves special mention. Mahara's Minstrels 10. Devil's Auction (return date) 13. Devil's Auction (return date) 19. A Wise Woman (return date) 24. Midnight in Chinatown 27.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Mahara's Minstrels 9; packed house; performance good. John Dillon 13. Fifty-first Iowa Band 16.——ITEM: Fannie Sampson joined the Tolson Dramatic co. at Florence, Ala., 10.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Three of a Kind 6; business light. The Denver Express 8. The Village Postmaster 9. Sapho 13. Arizona 14. The Air Ship 15. James O'Neill 18. A Texas Steer 22. Other People's Money 24.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The Heart of Chicago 4; fair business. The Air Ship 5; light house. Other People's Money 9 pleased fair business. Elsie De Tourney 11. The Evil Eye 13. Devil's Auction 17. A Poor Relation 18.

FAIRFIELD.—GRAND OPERA HOUSE (Lon Thoma, manager): Uncle Josh Spruceby to large audience 4. Elsie de Tourney 21. Young Brothers' U. T. C. 25. Mahara's Minstrels 26. William Owen May 3.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John E. Henderson, manager): Hennessy Le Roelo in Other People's Money 7; house and attraction good. Sapho 11. The Evil Eye 12. Arizona 13. Ada Rehan 23.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservey, manager): The Air Ship 3; fair audience pleased. A Hot Old Time 7; fair audience; fair performance. A Poor Relation 16.——FESSLER OPERA HOUSE (C. H. Smith, manager): Dark.

BOONE.—ARIES' OPERA HOUSE (Ben R. Wiley, manager): The Air Ship 2; good house and performance. Elsie De Tourney 4 in Mary, Queen of Scots; fair house; excellent performance. Other People's Money 10. U. T. C. 13. Don't Tell My Wife 19.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Other People's Money 8; good business and performance. Shore Acres 12. Jeffries-Sharkey pictures 19. Devil's Auction 20.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): 31st Regiment Band 10; fair house.

——ITEM: Gill Church is home, after closing the season with Sweeney and Alvido's Minstrels.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Myrkle and Harder co. opened for a week 8 to fair business. Quo Vadis 14.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles, manager): Don't Tell My Wife 5; business fair; co. good. Blind Boone 13. Quo Vadis 17.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): A Hot Old Time 5; business fair; performance good. Quo Vadis 12. A Breezy Time 14.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): A Poor Relation 17. A Night in Chinatown 25.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Carter Reynolds co. 26-28.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Devil's Auction 14.

RED OAK.—EVANS' THEATRE (Frank Hathaway, manager): Dark.

KANSAS.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Nashville Students 14. Belle Archer in A Contented Woman 16.——AUDITORIUM (C. W. Bitting, manager): Dark.——ITEM: The members of the Crawford Theatre orchestra are organizing a local union for the purpose of affiliating with the American Federation of Musicians.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Grosjean's Comedians 2-7 in For Her Sake, Why Brown Came Down, An Unequal Match, The Mountain Girl, Lady Audley's Secret, and The Wolves of New York; good co.; fair business. Quo Vadis May 1.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Myrkle-Harder co. 4-7 to good business; one of the best repertoire cos. here this season.——GRAND OPERA HOUSE (James L. King, manager): Stereopticon views of the war in the Philippines 4; large audience. THOMAS R. HYATT.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Chicago Stock co. 4-7 in Among the Yankees, My Uncle from New York, Quo Vadis, and The Australian to good houses; satisfaction given. Nashville Students 16.

LEAVENWORTH.—OPERA HOUSE (M. J. Cunningham, manager): Morey Stock co. 2-7 in Monte Cristo, Faust, In Pennsylvania, The Southern Slave, Camille, and Cinderella; large and pleased audiences. Quo Vadis 9. The Nominee 10.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Hatchford Kavanagh and Roney's Boys 6, 7; crowded houses. His Better Half 13. A Contented Woman 18. My Friend from India (local; benefit Elks) 27, 28.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Nominee 4; poor house; fair performance. Midnight in Chinatown 5; fair house; fair performance.

EUREKA.—OPERA HOUSE (W. W. Morris, manager): Alabama was presented by home talent 6, for the benefit of the Southern Kansas Academy; excellent performance; S. R. O. Quo Vadis 13.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Max Bendix 5; good house; co. excellent. Victor Lee 6, 7; fair house. Murray Comedy co. (return) 9-14. A Contented Woman 19.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): James-Kidder-Hanford co. in The Winter's Tale 6 pleased a large audience. The Nominee 11.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Hans Hanson 2; good performance; good business. Quo Vadis 12. Too Much Money 18. Cavanaugh Concert co. 23.

LYONS.—BUTLER'S OPERA HOUSE (H. G. Doddridge, manager): Hans Hanson 6; big business; satisfaction given.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): Midnight in Chinatown 7; good performance; fair business.

ATCHISON.—THEATRE (John Seaton, manager): Herbert L. Flint 9-14. Three of a Kind 20. His Better Half 23. Too Much Money 26-28.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Nashville Students 13. A Contented Woman 17.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Hans Hanson 7; S. R. O.; good performance.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Hans Hanson 4; good co.; poor house. Quo Vadis 13 canceled.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Contented Woman 24.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Oberdorfer and Levi, managers): Lawrence Comedy co. opened for a week 2, presenting Wanted a Wife and Jane; engagement canceled after second night; good houses; co. poor. Quo Vadis 9; performance good; good house.——ITEM: The McClanahan Comedy co., of this city, will start on its Summer tour 18.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): McNavin Comedy co. 2-7 in Is He Guilty, The Great Diamond Robbery, Life in New York, A Heart of Gold, All a Mistake, and My Dad's Claim; fair business and performances. The Girl from Chili 20.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Olympia Opera co. 5-7 in Boccaccio, La Mascotte, and Fra Diavolo; fair business; satisfaction given. The Girl from Chili 13.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): The Little Minister 3. Baldwin-Melville co. 5-7 in Forgiven, Northern Lights, and Little Lord Fauntleroy to large and pleased audiences.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): Sevengala 5-7; fair business; good performances. Why Smith Left Home 17. The Little Minister 27.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): The Little Minister 6. Boone-Yaki co. 16. Black Patti's Troubadours 27.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): The Little Minister 7. Black Patti's Troubadours 28. Field's Minstrels May 4.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): A Texas Steer 6; fair house; fair performance. Peruchi-Beldini co. 9-14. Woodward-Warren co. 23-28.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Black Patti's Troubadours (local) closed the season 7 to a large and enthusiastic audience.

MONROE.—OPERA HOUSE (I. Sugar, manager): Murray and Mack 4 to good house in Finnigan's Ball; performance excellent. Griffith, hypnotist, 9-14.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): George W. Wilson co. 9-14; big attendance. Repertoire: Harbor Lights, Two Christmas Eves, The Inquisitive Darky, The Guv'nor, The Lack of a Factory Girl, The Messenger from Jarvis Section, How Dudley Was Hypnotized, The Great Diamond Robbery, The Parisian Princess, and The Romany Rye. Lyceum co. 16-18 in The Merchant of Venice, Othello, Hamlet, and David Garrick, and Because She Loved Him So 19. Strakosch Opera co. 30-May 3.——PORTLAND THEATRE (Edgar E. Rounds, manager): Brown's in Town 9-11 to good business. Side Tracked 12-14.——ITEM: Fadette's Ladies' Orchestra has been engaged for Underwood Park for the Summer.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Kennedy's Players closed a week to fair business 7, having presented acceptably Teddy McGuire, The Irish Duke, She Couldn't Marry Three, The Two Thieves, East Lynne, The Heart of New York, Ten Nights in a Bar Room, The Judge's Daughter, Woman Against Woman, The Octoroon, Love Finds the Way, and The Bad Boy.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Jessie Harcourt co. opened 9 for a week to capacity. Plays: Love and Law, The Captain's Mate, The Pay Train, The Wheel of Fortune, Myrtle Ferns, The Gold King, and Fair Play. Side Tracked 17. Town Topics 23.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Jessie Harcourt co. closed a week of good business 7, giving satisfaction. A Crazy Idea (local) 18. Because She Loved Him So 21. The Merchant of Venice 23. Female Minstrels (local) 24. Town Topics 28.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Graham's Southern Specialty co. 6, 7; pleasing performances; fair business. Corse Payton's Stock co. 16-21. Because She Loved Him So 25. Katherine Rober co. 30-May 5.

BELFAST.—OPERA HOUSE (Bray and Maufield, managers): Shipman's Lyceum co. 21. Town Topics 28.——ITEM: Mr. and Mrs. Thomas E. Shea are visiting in this city during Holy Week.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Brown's in Town to good house 7. Katharine Rober co. (return date) 16-21. Because She Loved Him So 23.

OLDTOWN.—CITY HALL (Otis Woodman, manager): Kennedy's Players opened for a week 9 to good house; audience pleased.

AUGUSTA.—MENOIAN HALL (Locke and Merrill, managers): University of Maine Glee Club 12 pleased a small audience. Jessie Harcourt co. 23-28.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Town Topics 27.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Keystone Dramatic co. attracted large houses 2-7. Plays produced: Escaped from the Law, The Senator's Daughter, The Signal of Liberty, From Sire to Son; Hearts of the Mountain, and The Mystery of Woodlawn. A Black Sheep 9; good performance; fair house. Martin's U. T. C. 16, 17.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): O'Hooligan's Wedding pleased a fair house 9. Martin's U. T. C. canceled 16.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): O'Hooligan's Wedding 10; small house; poor performance. Passion Play pictures 17, 18.

MASSACHUSETTS.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): A Colonial Girl (return) to capacity 6, for the benefit of Letter Carriers. Elroy Stock co. opened for week 9 to good business, but after the opening night business was fair. Northern Lights, The Secret Enemy, Friends, A Mother's Repentance, and Land of the Midnight Sun, were given first of week. A Trip to Chinatown 17. What Happened to Jones 19. Yon Yonson 20.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Waite's Comedy co. opened a week's engagement with a matinee 9. Opening business was good, but attendance was only fair for last of the week. Repertoire: The Burglar, A Duel on Wall Street, A Colorado Heiress, The Kidnappers, A Husband on Salary, What Happened to Smith, Ticket of Leave Man, Rip Van Winkle, A Broker's Sacrifice, Worth a Million, and My Uncle from Maine. D'Ormond Fuller co. 16-21.——ITEM: Dexter W. Fellows, of this city, will leave for New York city 13, to resume his duties as press agent of the Buffalo Bill show.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, managers): Lester Walter Stock co. closed a fairly successful week 7. Town Topics amused a small house 10. Joseph Greene and Empire Stock co. 16-21. Yon Yonson May 6.——ITEMS: The final papers in the sale of the local house were passed 11. Reuben Broomfield is the new owner. The price paid was $30,050, which is less than 65 per cent. of the assessed value, $47,000. Besides the theatre, the building contains several stores and apartments. Mr. Broomfield intends to retain the property as a theatrical enterprise, and to make improvements if satisfactory arrangements can be made with the present lessees. If not, improvements will be postponed until Messrs. Reniger and Jones' lease expires, which will be two years and four months hence.—Mackie and Mack closed with the Lester Walter Stock co. 7, and joined the Empire Stock co. 9.—Ed. S. Lewis closed with the Lester Walter Stock co. 7.—George Swatland, formerly treasurer of local house, joined the Empire Stock co. 9, to do advance work.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): S. R. O. at advanced prices greeted The Rounders 5, and the large co. found much favor. Thomas Q. Seabrooke, Dan Daly, Madge Lessing, Phyllis Rankin, and Stella Webb are the bright lights. Primrose and Dockstader's Minstrels 6 had a small house, and offered a performance of only fair calibre. Kellar 7 had a fair audience to see a few new tricks and many old ones, all of which were well done. Just Before Dawn 9, 10 did poor business. Mathews and Bulger 11 didn't draw very well, but with the aid of a large and well-balanced co. By the Sad Sea Waves found unlimited favor with the audience. Dear Hearts of Ireland 12-14. Through the Breakers 17, 18. At the White Horse Tavern 19. Elroy Stock co. 23-28.——RICH'S THEATRE (A. E. Rich, manager): Dark.——CASTO THEATRE (Al. Haynes, manager): Dark Holy Week.——ITEM: Monte Thompson, one of the owners of the Bennett and Moulton co., was here 11.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Jolly Musketeer again pleased a Springfield audience 6. Jefferson De Angelis puts more fun in his work than at the early presentations of the opera, and it goes with more life. The co. is doing its duty. Through the Breakers gave good performance 7 to rather small house. The work of F. Gheen, J. Hay Cossar, Fanny McIntyre, and Antoinette Walker was especially noteworthy. The Armory Band (local) gave another concert 11 to a house in which there were very few seats to be taken. A Colonial Girl 12. John Drew 16. Mathews and Bulger 18. The Greatest Thing in the World 19. Superba 20, 21. The Girl from Maxim's 23. Henry Miller 25. The Princess Chic 28. Alice Neilsen co. 30.——AUDITORIUM: Peck's Bad Boy opened a three days' engagement 12.

WORCESTER.—THEATRE (James F. Rock, resident manager): The Rounders paid a return visit 6 to good business. Madge Lessing and Dan Daly appeared in the places of Mabel Gilliman and Harry Davenport. Miss Lessing's beauty and archness were much appreciated. Alice Nielsen, in The Singing Girl, was warmly received 7. Louis Kelso, of the co., made his first appearance here, his home, since adopting the professional stage. Waite Comedy co. 16-21.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Blondells, presenting The Katzenjammer Kids, proved highly effective laugh-producers 9-14. Considering Holy Week business was remarkably good. Lights of Home 16-21.

LYNN.—THEATRE (Dodge and Harrison, managers): Bennett and Moulton co. (second week) giving satisfaction to good houses 9-14. Elroy Stock co. 16-21. The Spooners 23-28.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): Town Topics 5-7 pleased good business. Dear Hearts of Ireland 9, 10; performance good; fair business. Graham's Southern Specialty co. 12-14 opened to big business, giving satisfaction. The American Girl 16-18. A Breezy Time 19-21. The Rising Generation 23-25.——ITEMS: Manager Stumm has selected May 8 for his benefit.—The Elks held a meeting followed by a social session 8.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Phelan Stock co. did good business 2-7. Repertoire: Forgiven, As in a Looking Glass, Held by the Enemy, A Southern Romance, A Slave of the Czar, The Wrong Captain Wright, Lady Audley's Secret, and Monte Cristo. Mathews and Bulger in By the Sad Sea Waves 9 had a large and pleased audience for the benefit of Annabelle Davidson, treasurer of the house. Frankie Carpenter co. 16-21.——ITEM: Frank Mluney, Harvey Parker, and John J. Little, all of this city, will take part in the production of Quo Vadis at the Castle Square Theatre, Boston, 16-28.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Mathews and Bulger in By the Sad Sea Waves 10 (for benefit of Treasurer Addie G. Miller). Mrs. Miller's annual benefits have always been well patronized, but this season's was a record breaker. The house was entirely sold out early in the day and standing room was at a premium. Burrill Comedy co. 16-21. Advertized repertoire: A Flag of Truce, Sapho, The Ensign, and Saved from the Sea.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Kellar mystified a large audience 6. King Dramatic co. opened for week 9 to large business, and, notwithstanding Holy Week, continued big. Plays presented: The Power of the Press, Monte Cristo, The Cotton King, Carmen, The War of Wealth, Cumberland, '61, The Two Orphans, and The White Rat; co. good.

PITTSFIELD.—ACADEMY OF MUSIC (Maunie E. Callahan, manager): This house for one week only, 16-21, will be devoted to vaudeville. Among the artists to appear will be Marie Jansen, Gertrude Haynes, Eldora and Norine, John T. Ray, the Curtis Sisters, and the Wilbette and Thorne co.——BURBANK CASINO (C. Archie Burbank, manager): Graham's Blackville Society co. 20, 21.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Town Topics 2; small house. The Katzenjammer Kids 4; fair house; good performance. Burrill Comedy co. 9-14 to fair houses, playing A Flag of Truce, The Ensign, and Infatuation the first half of the week.——TOWN HALL: A Breezy Time 17.——ITEM: E. C. Knight, of Worcester, has assumed the management of Town Hall.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Local Minstrels 10; large audience. Thomas E. Shea 16-21. Plays announced: Richelieu, Dr. Jekyll and Mr. Hyde, The Slaves of Sin, The Voice of Nature, The Bells, and A Tale of Two Cities.——MUSIC HALL (W. H. Boody, manager): Side Tracked 5-7; fair houses. Town Topics 12-14.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Kellar gave his wonderful entertainment 3 to a large audience. Morrison Comedy co. closed a five days' engagement 7; business fair. The Spooners 16-21.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Town Topics pleased a good house 11. A Breezy Time 18. Finnigan's Fortune (local) 19. Lester Walter co. 23-28.

MARLBORO.—THEATRE (F. W. Riley, manager): Gorman's Merry Makers 7; fair performance; light business. Lester Walter Stock co. 16-21.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Just Before Dawn 11; good performance; light business.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Burrill Comedy co. closed a week 7 to light business; co. good. A Trip to Chinatown 16.

GLOUCESTER.—CITY HALL (Fitz McIntosh, manager): Town Topics 9; small house; fair performance. This closed the regular season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Dark.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Empire Stock co. 19-21.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Dark.——WILSON THEATRE (Thomas Hanley, manager): Dark.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Otis Skinner in The Liars gave satisfaction to a fair audience March 22. Thomas McClary's lecture 23 was postponed account illness of speaker. A Man of Mystery pleased light business 29. Ladies' Ariel Quartette crowded the theatre 30. Hearts of the Blue Ridge pleased a fair audience 3. Dr. Willit's lecture crowded the house 6.

JACKSON.—ATHENAEUM (N. J. Porter, manager): The Telephone Girl 3; fair and pleased house. Sowing the Wind 6; light business. Daniel R. Ryan co. opened a week's engagement 9 to large house, presenting The Three Musketeers.——ITEM: George Howson, formerly assistant treasurer of the Athenaeum, is home after a successful tour of twenty-six weeks with Don't Tell My Wife.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Telephone Girl 5; crowded house; excellent performance. Under the Dome 9; fair audience pleased. Idah Anderson, of this city, is a leading member of the co. and received generous applause. Muldoon's Picnic 12, 13. Hi Henry's Minstrels 14.

ADRIAN.—NEW CROSWELL OPERA HOUSE (O. D. Hardy, manager): Eldon's Comedians 2-7 in A Country Sweetheart, Ziz, My Mother-in-Law, Cyclone, Cinderella, The Great Labor Strike, and A Hot Time; performances satisfactory; good business. The Sorrows of Satan pleased a crowded house 10. Vanity Fair 16. Hi Henry's Minstrels 18.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Under the Dome 5. The Telephone Girl gave a pleasing performance to a large audience 6. Hi Henry's Minstrels to S. R. O. 10. Muldoon's Picnic 14. Next Door 16. James-Kidder-Hanford co. 24.

KALAMAZOO.—ACADEMY OF MUSIC (B. H. Bush, manager): Sowing the Wind 6; fair audience; performance disappointing compared with previous presentation. Scalchi Concert co. 9; small audience; satisfactory entertainment. James-Kidder-Hanford co. 19. The Old Homestead 20. James O'Neill 23.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Robinson Opera co. 4-7 pleased good business in Olivette, Giroflé-Girofla, The Bohemian Girl, Pinafore, and Billee Taylor. Leon Herrmann 10 pleased fair business. Sowing the Wind 12. Next Door 14.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Daniel R. Ryan co. closed fair week's business 7 with Sapho. M. S. Robinson Opera co. opened in Said Pasha 9 to good house and continued to draw well. Hi Henry's Minstrels 16. A Bunch of Keys 19. Toll Gate Inn 21.

TRAVERSE CITY.—STERNBERG'S GRAND OPERA HOUSE (Julius Sternberg, manager): What Happened to Jones 6; performance good; audience fair.——CITY OPERA HOUSE (John Wilhelm, manager): Dark.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Hearts of the Blue Ridge drew a good house 4; performance good. Herbert Leon Cope 10 drew a fair house and pleased. A Bunch of Keys 17. Cyrano de Bergerac 27.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Heart of Chicago pleased fair house 5. Leon Herrmann pleased a small audience 9. Scalchi Concert co. 10; large and pleased house.

MANISTEE.—THE GRAND (Edward Johnson, manager): Under the Dome 3; good performance; S. R. O. What happened to Jones 7, 8; excellent performance; S. R. O.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Bowers and Busby's Minstrels 3; fair business; audience not pleased.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Sun's Minstrels pleased a good house 5.——EMPIRE THEATRE (Peltier and Walters, managers): Dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): What Happened to Jones to S. R. O. 4; audience pleased. Sun's Minstrels 18. Two Merry Tramps 26. Darkest Russia 30.

GRAND RAPIDS.—POWERS (O. Stair, manager): Leon Herrmann 11.——GRAND (O. Stair, manager): Sowing the Wind 8. Caught in the Web 12-14.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Under the Dome 13. Next Door 18.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Heart of Chicago 6; fair house. Vogel and Deming's Minstrels May 21.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): Scalchi Concert co. 5; good house. McCarthy's Mishaps 12. A Hot Old Time 16. Richards and Pringle's Minstrels 18. Darkest Russia 21. Faust 26. Devil's Auction 27. Sapho 28.——ITEM: Hugo Hailing, treasurer of the Lyceum, will leave the theatre within a few days to engage in other business.

MANKATO.—THEATRE (Baer and Beall, lessees and managers): C. H. Grieble, Jr., resident manager): Clara Thropp in A Remedy for Divorce 3 to fair house; poor performance. Redmond Dramatic co. opened for a week 9 to a crowded house, presenting The Sailor; good performance. Jeffries-Sharkey pictures 16. Morrison's Faust 17. The Air Ship 19.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Clara Thropp in A Doll's House and A Remedy for Divorce 4, 5; poor business; good performances. Young's U. T. C. 9; poor business; poor performance. A Hot Old Time 14. Robert Sherman co. 16-21.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Toll Gate Inn (return engagement) 4; fair house; pleased audience. John B. Weeks received much applause. Frederick Warde 6 in The Lion's Mouth to packed house; audience delighted. McCarthy's Mishaps to topheavy house 9.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Clara Thropp 9 in A Remedy for Divorce; excellent co.; fair business. Return date booked for 12. A White Elephant 13. Local minstrels 20.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Scalchi Concert Co., 1; fair business; enjoyable entertainment. McCarthy's Mishaps 5; crowded house; satisfaction given. A Hot Old Time 21.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Clara Thropp in A Remedy for Divorce and A Doll's House March 29, 30; good houses; satisfactory performances.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): McCarthy's Mishaps 2 pleased a good house. The Evil Eye 9. Shore Acres 10. Rusco and Holland's Minstrels 14. Arizona 19.

AUSTIN.—OPERA HOUSE (Schlender and Co., managers): Devil's Auction 21. Richards and Pringle's Minstrels 24.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Hennessy Leroyle in Other People's Money 4 pleased a large audience. A Hot Old Time 12.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): Clara Thropp 10. Fight pictures 17. The Air Ship 19. Griffin Concert co. 23.

MISSISSIPPI.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): Murray and Mack in Finnigan's Ball amused a good house 6. The two stars, assisted by Fannie Trumbull, Kitty Beck, and the Grierson Sisters, made hits.——ITEM: It is expected that the new Grand Opera House will be ready to open 17, when Children of the Ghetto will play here.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Murray and Mack 14.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): James-Kidder-Hanford 7, presenting The School for Scandal and The Winter's Tale to very enthusiastic audiences. The co., headed by Louis James, Kathryn Kidder, and Charles B. Hanford, and ably assisted by Harry Langdon, John A. Elisler, Collin Kemper, Norman Hackett, Barry Johnstone, Harvey Cassidy, W. A. Lincoln, Thomas Coffin Cook, W. E. Jamieson, George McCulla, Helen Singer, Mrs. Henry Vandenhoff, Aphie James, and James Du Sang, is a very strong one. Hello, Bill, 9, to light business. Frederic L. Power played the dual role of the Wilson Twins with good effect. John Hyams introduced some good musical specialties. George Ober made a hit. James O'Neill (return) 16. Sir Henry Irving and Ellen Terry 19.——LYCEUM THEATRE (C. U. Philley, manager): Quo Vadis 8 to packed house; performance fair. Morey Stock co. 9-14.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Murray Comedy co. 2-7 in The Engineer, Forget-Me-Not, The Senator's Daughter, Uncle John's in Town, and Fogg's Ferry to good business; co. good. Hello, Bill, 8; good business; co. fair. Max Bendix 10. A Texas Steer 12. Victor Lee co. 13. His Better Half 15. A Contented Woman 20.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Alba Heywood 20.——NORMAL AUDITORIUM (Gus Howe, manager): Ernest Gamble (return engagement) to a packed house 30.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Sapho to poor business 2. The Village Postmaster 3; good business. Arizona 7; good business. A Wise Woman 12. A Country Visitor 14.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): Max Bendix co. 9 to fair business. His Better Half 16. A Contented Woman 21. Quo Vadis May 1.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Quo Vadis by H. H. Brady's co. to appreciative audience 10. A Wise Woman 16. Cinematoscope 20, 21.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Vetterable, manager): Cinematoscope 13, 14. Three of a Kind 18. Jane Coombs 24.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Cinematoscope 5-7; fair business. Quo Vadis 12. A Texas Steer 17.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Fight Pictures 2; small business. A Wise Woman 18.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Morey Stock co. 16-21.

CLINTON.—OPERA HOUSE (Bixman and Co., managers): The Nominee 17, Jane Coombs 20. Alba Heywood 27. W. M. Wilson's Quo Vadis May 4.

MARSHALL.—OPERA HOUSE (Stricker and Patterson, managers): Quo Vadis 5; will close the local season.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Heywood's Celebrities 25.

MONTANA.

HELENA.—MING'S OPERA HOUSE (C. T. Wilson, manager): Who is Who 5; good house; fair co. Darkest Russia 7; performance good; fair house. Black Crook 9 canceled. Jeffries-Sharkey pictures 10. The Three Musketeers 13. In Paradise 16. Paderewski 18.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Who is Who 4; performance excellent; house good. In Paradise 6; performance fair; house poor. The Musketeers 12. Pudd'nhead Wilson 30. Sapho May 8.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Richards and Pringle's Minstrels March 26; fair performance; good house. Sharkey and Fitzsimmons biograph 11. Darkest Russia 13. The Three Musketeers 18.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Darkest Russia 8-10. The Three Musketeers 11-13.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): The Mascot and A Box of Monkeys 9-14.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Darkest Russia 5 delighted a fair house. The Three Musketeers 12.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Sol Smith Russell's co. in A Poor Relation 4; fine house; play and actors well received. Morrison's Faust 5; good house. Errol Dunbar's Mephisto was praised. Devil's Auction 11. Charley's French Opera co. 16, 17. A Contented Woman 26.——THE FUNKE (Crawford and Zehrung, managers): Si Perkins 3. Huebner-Settle co. 9-14 opened in Married Life to crowded house; audience pleased.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): A Poor Relation delighted an unfortunately small audience 7. The work of Frank Keenan is a perfect imitation of Sol Smith Russell in so far as mannerism and facial expression is concerned. Lila Convere is a charming ingenue, and the rest of the co. is also entitled to great praise. The Evil Eye 19. Wang 24. Quo Vadis 27.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Manhattan Stock co. 2-7 to large and pleased audiences, presenting The Lightning Rod Agent, St. Valentine's Day, A Soldier's Sweetheart, and Monte Cristo. Si Perkins 11.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Huebner-Settle co. 16-21.——STEELE'S OPERA HOUSE (A. V. Pease, manager): Too Much Money 14.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Morrison's Faust 4; good business; audience pleased. William Hawley Smith lectured 6; good and pleased house.

NORFOLK.—THE AUDITORIUM (George H. Spear, manager): Morrison's Faust 6; fair house and excellent performance. Frank Keenan in A Poor Relation 9; S. R. O.; performance excellent.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): A Poor Relation 5; large business; pleased audience. Frank Keenan and Lila Convere deserve special mention. The Flints 16-21.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): A Poor Relation 3 to good business; excellent performance. Devil's Auction 13. Midnight in Chinatown 18.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Mozart Symphony Club gave an excellent concert to a good house 6.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Girl from Chili 18.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Columbia Stock co. 12-14.

YORK.—AUDITORIUM (J. A. Parks, manager): A Poor Relation 6; house crowded; audience pleased.

HASTINGS.—KERR OPERA HOUSE (James Eiberti, manager): The Flints 2-7; packed house.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Midnight in Chinatown 17.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Lyceum co. in The Merchant of Venice (return date) 4 again pleased a fair house. Washburn's Minstrels finished their season here 6, 7. Phelan Stock co. 16-21.——PARK THEATRE (Ormsby A. Court, manager): The Katzenjammer Kids 5-7 pleased large houses. A Trip to the City 16-18.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Side Tracked drew a medium house and pleased 10. Town Topics 16. Because She Loved Him So. 18.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Side Tracked 9; good house. Corse Payton Stock co. 23-28.

SOMERSWORTH.—OPERA HOUSE (Joe F. Noyes, manager): My Partner was produced by local amateurs 6 to a large audience. Town Topics 13.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Downs' Minstrels (local) 19. Brown's in Town 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Dark.

DOVER.—CITY OPERA HOUSE (Charles E. J. King, manager): Side Tracked to small house 11.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frallinger, manager): Corse Payton Stock co. gave satisfaction 2 to fair business. Creston Clarke and Adelaide Prince opened to a large house 9 in As You Like It, followed by Richard the III. 10, David Garrick and Hamlet 11, and Richard the III. 12. Mr. Clarke made his first production of Richard the III. here, and was magnificently staged and costumed. Mr. Clarke gave a masterly performance. The Heart of Maryland 17. Sapho 18. The Queen of Chinatown 19. Under the Red Robe 21. The Girl from the Barracks May 5.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): The Missouri Girl 9-11; fair business; co. pleasing. Ten Nights in a Bar Room 12-14 pleased fair audiences. The Katzenjammer Kids 16-18.——OPERA HOUSE (John J. Goetchius, manager): Tommy Shearer's co. 9-14 in Cyrano de Bergerac, The Temptation of Money, The Heart of the R

a Private to good business; fair performance. The Queen of Chinatown 18. Under the Red Robe 20.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Frank Cushman 16 canceled. Austin's Vaudeville co. 9, 10; co. good; light business. The Wrens 21. O'Hooligan's Wedding 23.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Frank Cushman's Vaudeville co. 7; excellent performance. Dad in Harness 6; small house; satisfaction given. The Missouri Girl 13.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Missouri Girl 12; good business; pleasing performance. The Snowball (local) 16.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Tommy Shearer co. 16-21. O'Hooligan's Wedding 25.

NEW MEXICO.

ALBUQUERQUE.—NEW THEATRE (Charles F. Riggs, manager): Nashville Students 11.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): The Burglar (return date) 11. Nashville Students 13, 14.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Local Minstrels, under the direction of Harry J. Clapham, played to S. R. O. 6 and netted McDonald and Helme, of the Van Curler staff, a handsome sum. A Trip to Chinatown 7; good house. Superba 11; S. R. O.; great production. A Dangerous Woman 13, 14. A Milk White Flag 16. Louis Mann and Clara Lipman 17. Zaza 19. A Black Sheep 21. Under the Red Robe 23. Rubenstein Trio Concert 24. Choral Society Concert (local) 26. The Telephone Girl 27. The Heart of Maryland 28.——ITEMS: After the local minstrels 6 the participants were given a banquet.—Harry J. Vance, treasurer of A Trip to Chinatown, left here 7 for Cumberland, Md., to join A Black Sheep. Fred E. Wright rejoining Chinatown at Rutland.—District Deputy Warren installed the officers of the local Elks 9.—On invitation of Manager Benedict the Schenectady Elks witnessed A Milk White Flag 16.—Edwin Warner, manager of Superba, left co. 14 to join Hanlon's new co., A Lively Legacy.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Alice Nielsen sang The Singing Girl 6 to big business. The co. was large and strong and the opera was beautifully staged. John Drew in The Tyranny of Tears 12. A Milk White Flag 18. A Lively Legacy 19-21.——JACOBS' LYCEUM (H. R. Jacobs, manager): Marie Brema gave a song recital 4 for the Wellsley College fund to a small but pleased audience. A Young Wife returned 5-7 and did a good business. Morrison Comedy co. opened a week's engagement 9 to good business in The Girl from Mexico and Blue Grass. The repertoire also includes The Danger Signal, One Night in June, Fogg's Ferry, A Country Romance, Blow for Blow, Lost in New York, A Kentucky Girl, and Dangers of a Great City. Julia Morrison in A Day of Reckoning 16-18.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): A Trip to Chinatown pleased a full house 5. The New York Ideal Opera co., under the direction of Dr. Emil Stroessel, opened their season here 7 with The Wizard of the Nile before a large audience and gave a creditable performance. The co. is composed of W. C. Manderville, Budd Rosa, Adolph Mayes, J. D. Jaxon, Eleanor Giusti, Edna Thornton, Helena Sallinger, Kirtland Calhoun, stage director, and Frederick Perkins, musical director. Superba pleased large audiences 9, 10. Jack and the Beanstalk 19. My Friend from India 20, 21.——ITEM: The Parish Priest co., who are resting here this week, enjoyed Hanlon's Superba 9.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Ideal Opera co. in The Wizard of the Nile attracted large audiences 9-14; the co., headed by Will C. Mandeville, is competent. El Capitan 16-21.——LYCEUM THEATRE (A. E. Wolff, manager): David Harum, as dramatized by R. and M. W. Hitchcock, was presented for the first time 9-14, and the attendance was large throughout the week. W. H. Crane interpreted the title-role and made much of the character. The supporting co. was equal to all demands. Kelcey-Shannon co. 16-18. Madame Schumann Heink, recital, 19.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The admirers of May Irwin were delighted with her production of Sister Mary 7. The star was, as usual, inimitable in her particular line of comedy, and was supported by a strong co., prominent among whom were Herbert Gresham and Quenelle Vassar. The house was dark Holy Week. Chester De Vonde Stock co. 16-21. Zaza 25. Under the Red Robe 28.

HUDSON.—OPERA HOUSE: Sousa and his band 3 pleased a good audience. Miss Bertha Buckiln's violin playing and Blanche Duffield's beautiful soprano voice the charming features. Because She Loved Him So 4. The Sunshine of Paradise Alley 19. Zaza 24. The Heart of Maryland May 1.——ITEM: Louis Maratskey, manager of the Hudson Opera House, also takes charge of attractions at Philmont, for which place he has booked The Corner Grocery 28.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): 'Way Down East 5; large house; satisfaction given. Guy Brothers' Minstrels 6; small house. Peck's Bad Boy 7; good business. Andrews Opera co. 11, 12 in Carmen, The Pirates of Penzance, and Martha; good business. Gibney-Hoeffler co. 16-21. The Girl in the Barracks 24.——GLOBE THEATRE (E. L. Johnson, manager): Dark.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Just Before Dawn 13. New York Glee Club 19. Naughty Samuel 21. Wolford-Sheridan co. 22-28.——ITEMS: An excellent entertainment was given 11 at the Matteawan Insane Asylum for the benefit of the inmates by local amateurs.—Manager Clark, who has been on the sick list for some time, is able to be about again.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): The Princess Chic 6, 7; good business; performances excellent. Diamond Brothers' Minstrels 14. W. H. Crane in David Harum 16-21.——BASTABLE THEATRE (Sam S. Shubert, manager): The County Fair pleased large houses 9-14, as presented by the stock co. Carmen 16-21.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Diamond Brothers' Minstrels 7; good performance; good house. Strakosch Opera co. 16. A Milk White Flag 17. Zaza 21. Under the Red Robe 26. Leon Herrmann 27. Chapman-Warren co. 30-May 5.——BROADWAY THEATRE (George L. Carlisa, manager): Dark.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Cherry Pickers pleased a fair house 5. 'Way Down East drew large business 7; satisfaction given. Peck's Bad Boy gave satisfaction to fair sized audiences 9, 10. Andrews Opera co. in Carmen 15. The Dairy Farm 16.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Bennett-Moulton co. closed a successful engagement 7, presenting last half of week Darkest Russia, The Three Imperial Guardsmen, and Man Against Man. International Operatic co. delighted a small audience 10. Howe's Pictures 17.

OSWEGO.—RICHARDSON THEATRE (G. A. Wallace, manager): The Corner Grocery 6 with matinee 7, satisfied good houses. The Princess Chic 9 drew lightly but proved a delightful performance. Diamond Brothers' Minstrels 16. Frank Daniels 25. Kelcey-Shannon co. 26. Chauncey Olcott May 16.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Alma Chester closed a week 7 to fair business. Repertoire last half of week: Slaves of Gold, The Great Northwest, and Inshavogue; performances excellent. The Sunshine of Paradise Alley 16.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Sousa's Band 6; good house. Zaza 7; fair house. Maude Hillman co. 9-14; first part of week in Shaft No. 2, Guilty Without Crime, and Charity Bess; good houses. Edward Harrigan 16. Jack and the Beanstalk (return date) 20.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Jefferson De Angelis in The Jolly Musketeers 5; large audience delighted; co. strong. A Trip to Chinatown 6; business light; performance good. The Dairy Farm 14. Zaza 18. A Milk White Flag 24.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Cherry Pickers drew only a fair house 4. The Princess Chic greatly pleased a large house 5. Diamond Brothers' Minstrels 20, 21. Kelcey-Shannon co. 25.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Shenandoah 6 pleased a large audience. Sousa's Band 7 was well received by a good audience. The Two Vagabonds 9; good performance; small house.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Andrews Opera co. attracted good houses 9, 10. The co. is excellent throughout and rendered Martha and Carmen in a delightful manner.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Because She Loved Him So 5 to light business. Daniel Sully in The Parish Priest 7; good business; audience pleased. King Dramatic co. 16-21. Zaza 27.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Edward Harrigan in Old Lavender 6 pleased a large audience. The Corner Grocery 10; excellent performance; small house. 'Way Down East 13. The Little Minister 21.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Andrews Opera co. gave a fine performance of Martha 5. 'Way Down East 10 delighted the capacity of the house. Edward Harrigan 12. The Corner Grocery 16.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): 'Way Down East pleased a fair house 6. My Friend from India 18. Diamond Brothers' Minstrels 20. The Girl in the Barracks 23. Kelcey-Shannon co. 24. Secret Service 26. John Drew 28.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Zaza 5. The Dairy Farm 9; large house; satisfaction given. Porter J. White in Faust 12; light business. Jack and the Beanstalk 17.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Dangerous Women was presented for the first time in this country 9-11 and pleased. Just Before Dawn 12-14; good houses.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): International Operatic co. 11; fair house; satisfaction given. What Happened to Jones 28. Kellar May 7.

ALBION.—GRAND OPERA HOUSE (M. H. Rider and Co., managers): Porter J. White in Faust 10; excellent performance; fair house. Kathleen Mavourneen 18.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Princess Chic 10 pleased fair business. The Dairy Farm 12. Zaza 17. Daniel Sully 20. Bon Ton Stock co. 23-28.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): The Little Minister 6. The Dairy Farm 11; excellent performance; packed house. Zaza 16.

JOHNSTOWN.—GRAND OPERA HOUSE: The Little Minister 5. The Princess Chic to large and delighted audience 11. Zaza 17. Daniel Sully 21. Leon Herrmann 26.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Porter J. White in Faust pleased a fair audience 11. St. Lawrence Glee and Banjo Club 18. Human Hearts May 2. The Missouri Girl 9.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): Zaza 6. The Dairy Farm 10; fair business. Jack and the Beanstalk 16. What Happened to Jones 20.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): The Little Minister 7. Edward Harrigan in Old Lavender 12; fair performance; light business. The Missouri Girl 20. Leon Herrmann 24.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Edward H. Frye 3 failed to please a large house. The Missouri Girl 17. Ernest Gamble Concert co. 18. Edward Harrigan canceled 20.

ONEONTA.—NEW THEATRE (George B. Baird, manager): 'Way Down East to good business 9; co. excellent. Diamond Brothers' Minstrels pleased good house 11. Zaza 20. My Friend from India 26.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Diamond Brothers' Minstrels 12. A Struggle for Liberty (local) 16, 17. The Corner Grocery 18.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): The Princess Chic 12. A Milk White Flag 19.——OPERA HOUSE (F. R. Pruyn, manager): Dark.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): The Sunshine of Paradise Alley 17.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Guy Brothers' Minstrels 11; good performance; fair business.

PLATTSBURG.—PLATTSBURG THEATRE (M. H. Farrell, manager): Miss New York, Jr., 19. Edward Harrigan 20.

PENN YAN.—YATES' LYCEUM (E. M. Groot, manager): Edward Harrigan in Old Lavender 7; good performance; fair business. The Little Minister 23.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): A Bunch of Keys 5; good house; audience pleased. Starr's U. T. C. 16.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Guy Brothers' Minstrels to fair house 7. My Friend from India 17.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Harriet Fay Tanner 10; fine entertainment; large receipts. The Corner Grocery 17.

LOWVILLE.—NEW TOWN HALL (George Sherwood, chairman): Diamond Brothers' Minstrels March 31 to good house. Jack and the Beanstalk 21.

KINGSTON.—OPERA HOUSE (C. V. DuBois, manager): Just Before Dawn 16. Chester De Vonde Stock co. 23-28.

RONDOUT.—LISCOMB OPERA HOUSE (George C. Liscomb, manager): Dark.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The Sunshine of Paradise Alley 18.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Maude Hillman co. 16-21.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): The Adventure of Lady Ursula 6; excellent performance; fair house. William Morris and Frances Drake did splendid work, and the whole co. is good. Hubert Labadie in Faust 17.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Why Smith Left Home 6, 7; good houses; audiences pleased; Wiedemann's Comedians 9-14.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager) Why Smith Left Home 5 to big business; excellent performance. Faust 7 to fair business; performance good.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): Dark.

NEW BERN.—OPERA HOUSE (J. C. Green, manager): Herald Square Opera co. fair week, 16-21.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Toll Gate Inn (return) 2; fair business. Jeffries-Sharkey pictures 3. Frederick Warde 5 in The Lion's Mouth; excellent performance; good house. Richards and Pringle's Minstrels 9. Who is Who 13. Darkest Russia 16. Devil's Auction 18. The Three Musketeers 23.——ITEMS: Clarence T. Brune, manager of Frederick Warde, is in New York, and A. T. Seaman is acting manager.—Mr. Warde will rest in Milwaukee during Holy Week.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Frederick Warde in The Lion's Mouth to fair house 4. Charles D. Herman and Minnie Tittell Brune deserve special mention. Who is Who drew fair audience 9; performance good. Richards and Pringle's Minstrels 11. Devil's Auction 17. Darkest Russia 18.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Richards and Pringle's Minstrels 5; good performance; large house. Duncan Clark's Minstrels 23.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): A Lady of Quality to fair business 5. Eugenie Blair and excellent support gave a fine rendering of the drama. The costuming and accessories weep on a superb scale and added very much to the general excellence of the production. De Wolf Hopper in The Charlatan to light business 7. The principals and chorus were well selected and trained, and gave the star good support. Jessie Mackaye scored a decided hit. While the opera is tuneful and pleasing, it has failed to attract good houses on the two occasions presented here.——PARK THEATRE (Harry E. Feicht, manager): The Irish Alderman to light business 5-7. Without doubt one of the poorest farces seen here this season. Miaco's City Club co. to good business 9-11. Some of the specialties were pleasing and the burlesques were above the average.——ITEMS: E. Laurence Lee has closed his regular season and is home visiting relatives.—Manager Harry E. Feicht will sail for Europe at the close of the regular season at the Park Theatre.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Rose Sydell's London Belles 6 to small business; good performance. Al. G. Field's Minstrels 10; good house; audience pleased. Specialties by Al. Field, Tommy Donnelly, Doc Quigley, Harry Shunk, Hyde and Fairman, Everhart, the Faust Family, Welby, Pearl and Keys made hits. The Sorrows of Satan 11. Quo Vadis 13. For Fair Virginia 19.——ITEMS: Mrs. Doc Quigley, of Columbus, visited her husband here.—Al. G. Fields spent his spare time here working up a lodge of Elks, which will be organized in a few months.—Campbell Lee, proprietor of the Rose Sydell co., will produce Slaves of Opium next season.—Isabel Percival, Annie Thornton, and Agnes Atherton have joined the Rose Sydell co.—Mrs. Levi Shyrich is spending the week in Cincinnati with her son, Billy S. Clifford.
W. H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): The Belle of New York 9 pleased a good house. Toby Claude, Adele Ritchie, and W. P. Carleton could hardly be improved upon. The chorus was large and did good work. James O'Neill 25. Andrew Mack 27, 28. James-Kidder-Ranford co. 30.——LYCEUM THEATRE (Frank Burt, manager): Hi Henry's Minstrels to fair houses 5-7; performances up to the average. Caught in the Web, a clever detective story, drew fairly 8-11.——BURT'S THEATRE (Frank Burt, manager): The Holden Stock co. closed their engagement 7, presenting Over the Sea in a capable manner. Agnes Wallace Villa in The World Against Her 14 to fair business.
C. M. EDSON.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): De Wolf Hopper in The Charlatan to S. R. O. 6; excellent performance; receipts over $1,000. Jessie Mackaye made a personal hit. Sporting Life pleased fair business 7. Joseph Jefferson in The Rivals delighted a large audience 9; receipts over $1,200. The Belle of New York pleased fair house 11. Quo Vadis 14. The Highwayman 18. The Sorrows of Satan 20.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): London Belles to packed house 5; good specialties. Bohemian Burlesquers to fair business 6, 7. Macauley-Patton co. in good presentations of The Minister's Son, The Two Sisters, Royal Rags, A Wasted Life, Hazel Kirke, and Mr. Hurley's Adventure to good houses 9-14.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Between Two Fires (local) 6; poor business and performance. Carner Stock co. 9-14; fair attendance; satisfactory co. Elks' Minstrels 16, 17.——ITEMS: Between Two Fires, a military drama, given by local talent under the direction of the author, H. Howard Haven, was booked for two nights, but the reception it received caused it to cease after first performance.—J. M. Kyed is coaching the Elks for their minstrels.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): J. W. Carner's Stock co. closed a successful week 7. Repertoire: Shadows of Life, Brother Against Brother, Master and Man, The Diamond Mystery, Rip Van Winkle, East Lynne, and The Ranch King. Clever specialties were introduced by the Major Sisters, Eddie Mack, and Charles Whitehurst. For Fair Virginia 20.——ITEM: Manager Smith is still confined to his room by illness.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Robert B. Mantell, supported by an excellent co., presented The Dagger and the Cross 5 to capacity; every one delighted. The Christian 10. Al. G. Field's Minstrels 14. Macauley-Patton co. 16-21.——ITEM: Our new Opera House is now almost a certainty. The $100,000 capital stock is nearly all subscribed, and it is expected to have the house opened by Oct. 1. Charles Baetz will be the manager.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Two Jolly Tramps 5; fair production; good business. Robert B. Mantell and his excellent co. gave the theatregoers of Niles and Warren a dramatic treat 7 in The Dagger and the Cross; audience large and appreciative. Howe's pictures 10 pleased good business. The Christian 13.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): Clark and Wood co. 2-7 in The Gates of Justice, The Vendetta, Dr. Jekyll and Mr. Hyde, The Two Orphans, Mr. Potter of Texas, and Ten Nights in a Bar Room; business and performances good.——ITEM: The Berlin Sisters and J. F. Vernon joined the Clark and Wood co. here.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Old Si Stebbins 5 to fair business; performance pleasing. Al. G. Field's Minstrels 9; S. R. O. Quo Vadis 12. Mack Fenton co. 16-21.——ITEMS: The Elks gave a social session to Al. Fields and co. The Billy Manning monument fund was swelled considerably.—Midway Park will be improved before opening.

MIDDLEPORT.—OPERA HOUSE (A. H. McBriar, manager): Arnold Stock co. 2-7 in The Two Orphans, The Crystal Cross, Peck's Bad Boy, Ten Nights in a Bar Room, The Streets of New York, The Schoolmaster's Pupil, and East Lynne.——ITEM: Davenport, Burk and Davenport, of A Jolly Lot, are at their home here, the co. having closed its season.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): Davis' U. T. C. 3; good business; performance fair. Hogan's Alley 4; fair house; co. fair. Two Married Men 6; fair business; performance poor. The Highwayman 20. Field's Minstrels May 9.

ASHTABULA.—AUDITORIUM (K. F. Haskel, manager): Robert B. Mantell in The Dagger and the Cross 6; large and enthusiastic audience. A Bunch of Keys 10; fair house; satisfaction given.——SMITH'S OPERA HOUSE (James L. Smith, manager): Howe's moving pictures 11, 12.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Harrison J. Wolfe and Floy Crowell in Camille 5; good house; audience pleased. Dr. Jekyll and Mr. Hyde (return engagement) 10. A Battle Scarred Hero 18. A Hot Old Time May 1.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Ell Perkins March 30; good house; the lecture, "Wit and Humor," amused the audience. Hogan's Alley 5; fair business; Joe Flynn captured the audience. Oriental entertainment 9; good house; performance satisfactory.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Scott's Minstrels booked for 2 canceled. Quo Vadis 9; pleasing performance; packed house. A Grip of Steel 18.——PEOPLE'S THEATRE (Bert Bennett, manager): Clark and Wood co. opened in The Gates of Justice 9 to good house.

CANTON.—THE GRAND (M. C. Barber, manager): A Hot Old Time 6, 7, to good business. Joseph Jefferson in The Rivals packed the house 10 at more than twice the usual prices. The Christian 12. Hogan's Alley 16.——ITEM: Mr. Jefferson was entertained at dinner by Ex-Secretary of State Day.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): A Hot Old Time 10; large and well pleased audience. Gracey and Wessen were very good. The specialties were all of a high order. Rentz-Santley Burlesque co. 11; big business. A Black Sheep 12. A Jay from Jaysville 18.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): De Wolf Hopper in The Charlatan 5; large audience; excellent performance. Jessie Mackaye deserves special mention. Rentz-Santley co. pleased a large audience 11. A Temperance Town 13 will close the local season.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Dewey, the Hero of Manila, failed to appear 5. Carroll Comedy co. 12-14.——ITEM: Fred Willard joined the Carroll co. at Wheeling 8, and will open with them here 12.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Quo Vadis pleased a well filled house 4. Sis Hopkins (ushers' benefit) delighted a packed house 6; performance good. The Christian 9. Daniel R. Ryan co. 16-21.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Hogan's Alley 3; fair house; performance pleasing. Fowler's U. T. C. 7; good business. The Little Minister 25. Al. G. Field's Minstrels 30.

LORAIN.—WAGNER'S OPERA HOUSE (Charles Knapp, manager): Rose Melville in Sis Hopkins gave an excellent performance to a large audience 7. A Bunch of Keys 11 gave general satisfaction to fair house. Two Merry Tramps 12.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Robert B. Mantell in The Dagger and the Cross delighted a large house 3. The Christian 7. Sapho to a well filled house 9. The Belle of New York 12. Bryan's Comedians 16-21.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Joe Flynn in Hogan's Alley 9 to poor business; performance fair. Davis' U. T. C. 10 to small house; inferior co. Sapho 21. Gus Cohan 16, 17.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Rentz-Santley co. gave a fair performance 5 to good business. The Drummer Boy of Shiloh (local) 9-14 opened to full house and gave satisfaction.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Black Patti's Troubadours May 8. (L. M. Lucha, manager): Three Little Lambs 7; fair audience and attraction. The Christian 18. The Little Host 24.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Rentz Santley co. 6 pleased a good house. Sapho 7 pleased large audience. Al. G. Field's Minstrels 12. The Chimes of Normandy by Local Military co. 17.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): A Hot Old Time 5 pleased a good sized audience. Chattanooga 10 pleased a good sized audience. Hogan's Alley 14. Field's Minstrels 18. Grimes' Cellar Door May 2.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Lahadie co. 5-7 in Mr. Pepper of Salt Lake, Faust, and Away Down East; small houses; co. poor. Hogan's Alley 12. A Temperance Town 14.

UPPER SANDUSKY.—McCONNELL'S AUDITORIUM (Dr. R. N. McConnell, manager): Kathryn Herroe, hypnotist, 3-7; fair houses; satisfaction given. Hogan's Alley 26. Grimes' Cellar Door May 4.

LOGAN.—RAMPLE'S OPERA HOUSE (Fred. A. Koppe, manager): Ed. F. Davis' U. T. C. 9; fair audience; poor performance.——ITEM: Lewis Gaze left Sunday to join Ringling Brothers' Circus.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Rentz-Santley co. 7 pleased a fair house. Si Stebbins (return date) 24.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Christian 6. Rentz-Santley co. 9; big house; pleased audience. Field's Minstrels 16. A Grip of Steel 18. All the Comforts of Home 23.

KENTON.—DICKSON GRAND OPERA HOUSE (Henry Dickson, manager): Quo Vadis 5 pleased a packed house. Remember the Maine 12.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. F. Cutler, manager): All the Comforts of Home 6 canceled. Chattanooga 13. A Jay from Jaysville 21.

LISBON.—SMILEY OPERA HOUSE (L. H. Miller, manager): Howe's moving pictures 5; good house; audience pleased.

SALEM.—GRAND OPERA HOUSE (Charles E. Holten, manager): Al. G. Field's Minstrels 19. Victoria Comedy co. 24. A Hot Old Time May 3.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Scott, managers): Chattanooga 11; large and pleased audience. Oliver Labadie 19-21.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Old Si Stebbins 23. Murray and Mack May 4

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): South before the War 12. Lennon Stock co. 16-18. Clidence-Clarke co. 23-28.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Two Married Men 5; slim house; fair attraction. Old Si Stebbins 7; deservedly poor house.

BARNESVILLE.—MOORE'S OPERA HOUSE (Ed Moore, manager): Labadie co. 12-14. Al. G. Field's Minstrels 28.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Better and Cox, managers): Cox and Llewellyn's Minstrels March 31; S. R. O. Regan's Alley 13.

KENT.—OPERA HOUSE (Johnson and Green, managers): The Little Host, booked for 19, has changed date.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): Clark's Band 12. Labadie's Faust 24.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Dark. Nothing booked.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Quo Vadis 14.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Two Merry Tramps 16.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Dark.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): A Hot Old Time pleased a big house 11.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Dark.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): The Christian 5. A Temperance Town 12.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Nashville Students 6 gave satisfaction to good business.——ITEMS: Frank Howard, an old time black face comedian, will have benefit 15, preparatory to going out on the Denver circuit of vaudeville houses.—B. P. O. E. No. 417, and the United Commercial Travelers' lodges played ball at Kramer Park 8. Score: 8 to 3 in favor of Elks. U. T. C. Band and Nashville Students' Band furnished music for street parade and concert at park.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

GUTHRIE.—BROOKS THEATRE: Hoyt Comedy co. 2-7; crowded houses; excellent co.

ENID.—OPERA HOUSE (R. A. Wald, manager): Heywood's Celebrities 13.

PERRY.—OPERA HOUSE (Dulaney and Wadsworth, managers): Nashville Students 10.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Puddinhead Wilson 10. On the Suwanee River 14. Barlow Brothers' Minstrels 20 will close the season.——ITEM: Bids will be opened 9 for the construction of the new theatre.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Barlow Brothers' Minstrels 5; performance fair; good house. Boston Lyric Opera co. 11.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Barlow Brothers' Minstrels 3 pleased large audience; receipts, $500.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Barlow Brothers' Minstrels 4; largest house of season; performance excellent.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Klimt-Hearn co. 16, 17, and 19-21. Robert B. Mantell (attaches' benefit) 18. Chauncey Olcott 25.——HERSKER'S OPERA HOUSE (John Hersker, manager): Fabio Romani, with the same handsome scenic embellishments and evenly balanced cast of former productions, drew good houses 7. Finnigan's 400 drew a topheavy house 10; performance fair. The Cherry Pickers (attaches' benefit) 14.——ITEMS: Manager Hersker is convalescing from his recent illness.—A handsome 52-foot show car arrived at Gilberton 3 to be used by Lowry Brothers' circus, which will organize and start out from that place the latter part of the month.—During a big fire at Lewisburg the Music Hall caught fire 5 and suffered considerable damage.—The Sunbury Elks are making arrangements to attend in a body the Elks' convention at Atlantic City in July.—Manager Quirk was in New York 4.—A series of street shows will be held in this city during July.—George Lowrey has christened his circus the New Olympia Shows, and will start out from Shenandoah.—Notwithstanding the rumored sale of Mr. Kaier's real estate the Grand will continue under the management of James Quirk, and likely go into one of the big circuits next season. The Keystone Dramatic co. will begin a lengthy Summer engagement at Niagara Falls June 18.—Girardville amateurs will present Won at Last shortly.
R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): The Paiges with fair co. to poor business, with one exception, played What Happened to Brown 5. A Celebrated Case 6, and East Lynne 7; specialties good. Sawtelle Dramatic co. opened to good business in The Victorian Cross 9, and played to fair business; A Country Courtship and Lost at Sea 10, May Blossom and On the Hudson 11; co. first-class and plays good. Jessie Sawtelle deserves mention. The Cherry Pickers (ushers' benefit) 16. Fabio Romani 18. Robert B. Mantell 19. Sapho 21.——ITEMS: The Elks held a banquet 9 and initiated three new members.—Mahanoy Plane Opera House is being taken down, as it has not paid.—Mrs. Harry English visited her husband with the Sawtelle co., here.—The local season is expected to close in May.—The stage hands will hold a banquet 16.—Ben Landers, former manager of the Academy, visited Manager Young 8.—What Happened to Jones played to fair audience at Girard Opera House.—The cantata, The Crucifixion, was sung here 13.—The Tuxedo Trio gave a concert here 9.—Phoenixville will have a new theatre.—The Elks of Reading will hold a street fair early in June.—Frank R. Hoy, shadowgraphist and marionette manipulator, gave a concert here.—Manager Edwin Young, of the Academy, returned to the boards 6 and appeared for one night as Archibald Carlyle in East Lynne with the Paiges. He was well received and greeted by a large audience. Mr. Young played this part twenty years ago on the road.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, manager): The first concert of the Allentown Band series was given 6 to a full house. The programme was rendered in an admirable manner. The vocal soloist, Jennie Foell, of Philadelphia, was repeatedly encored. Sapho 17. Jefferson De Angelis 20. Robert B. Mantell 21.——ACADEMY OF MUSIC (N. E. Worman, manager): The Klimt-Hearn co. closed a week's engagement 7 to fairly good business. The co. is an unusually strong one, and made a most favorable impression. The specialties are good. Sarah Johnson deserves special mention. Excellent productions were given of The Great Diamond Robbery, The Millionaire's Daughter, Mr.

by good work was done by Harriet Avery Strahseh and Amelia Fields. O'Hooligan's Wedding pleased a fair audience 11. What Happened to Jones 17. Among the Breakers (local) 20.——ITEM: The Strahseh Opera co. left here for Saratoga, N. Y., where they will be joined by a number of new members. A week will be spent in rehearsals, the co. reopening at Saratoga Easter Monday. They will make a short tour of Canada until May 7, when they will open a four weeks' engagement in Boston.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Macauley-Patton co. closed a week's engagement 7 to good business, having produced The Minister's Son 2, The Two Sisters 3, Hazel Kirke and Royal Rags 4, A Wasted Life 5, A Struggle for Gold 6, and Ten Nights in a Barroom and A Texas Cowboy 7; audiences pleased. Imperial Burlesquers filled the house 10; performance good. Stetson's U. T. C. 14. A Temperance Town 16. A Hot Old Time 20. Henrietta Crossman in One of Our Girls 24. The Limited Mail 27. The Cherry Pickers 28. What Happened to Jones May 4.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): The Heart of Maryland to very large business 6. Mr. and Mrs. Kendal in The Elder Miss Blossom to S. R. O. 10. Robert B. Mantell 16. Jefferson De Angelis 17. The Dairy Farm 18.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Cook-Church co. finished week 7 to medium business, producing, last half of week, The Midnight Alarm, An Actor's Romance, and The Police Patrol. Dad in Harness 9-11; fair performance to light business. A Gay Farmer 12-14. Sawtelle Dramatic co. 16-21.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Remember the Maine to a good house 5. The Cherry Pickers 7; good house; good co. Waltz's Stock co. opened for a week 9, and have been playing to fair business. N. S. Wood and Kittie Rhoades, an old-time favorite in this city, are featured. Henrietta Crosman 16. Fight pictures 17, 18. Fabio Romani 19. A Temperance Town 20. Joshua Simpkins 21. John Drew 22. Jefferson De Angelis 24. Irwin Brothers 26. The Girl in The Barracks 28.

PITTSTON.—MUSIC HALL (C. C. King, manager): Little Irene Myers co. 2-7; good performances to fair business. Little Irene Myers was excellent, and the specialties first-class in every respect. Plays presented: Outcasts of a Great City, The Two Orphans, The Silver King, The Three Twins, Little Lord Fauntleroy, The Rocky Mountain Waif, The Golden Plow, The Burglar, and The Shadow Detective. Calhane, Chace and Weston's Minstrels 16. The Dairy Farm 17. A Black Sheep 20. A Day and a Night 21. Sawtelle Dramatic co. 23-28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Finnigan's 400 5; good business. Stetson's U. T. C. 6, 7; big receipts. Deshon Opera co. 9-14 to large attendance, presenting La Mascotte, Fra Diavolo, The Chimes of Normandy, Said Pasha, Olivette, The Bohemian Girl, and Giroflé-Girofla. Joshua Simpkins 16. A Black Sheep 17. Grimes' Cellar Door 18. Hagan's Alley 21. The Cherry Pickers 24. Irwin's Bariesquers 25. Jefferson De Angelis 26. Henrietta Crossman 28.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, lessee and manager): J. E. Toole co. 2-7, in Killarney and the Rhine, My Wife's Bonnet, The Bells, Othello, Rip Van Winkle, The Gypsy German, and A Widow Hunt; fair business; pleased audience. Sapho 12. Robert B. Mantell 14. Cameron Clemens co. 16-21. A Day and a Night 23. The Little Minister 24. Jefferson De Angelis 25. Boston Festival Orchestra 26. Mask and Wig Club, U. of P., 28.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Paiges opened 9 in The Prince of Liars to large audience; co. very good and vaudeville features above the average, Barrington, the mystifier, 16. Manhattan Burlesquers 17. The Span of Life 18. Mustard and Cheese Dramatic Association (Lehigh University) 21. Jeffries-Sharkey pictures 23. The Queen of Chinatown 24. A Day and a Night 27. Deshon Opera co. 30-May 5.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): The Cherry Pickers 6; good performance; big business. A Day and a Night 20.——ITEM: Manager McMenamin is well pleased with the returns of his advertisement in THE MIRROR, and has secured several big attractions for next season through it. Business is large and prospects for the future are so bright that Manager McMenamin will continue the present season till the latter part of June.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Strakosch Opera co. (return date) 5-7, presenting Carmen, Maritana, The Bohemian Girl and Faust to fair and appreciative audiences. The Cherry Pickers 9; excellent performance; light house. James B. Mackie in Grimes' Cellar Door to fair business 10. Finnigan's 400 13. Keystone Dramatic co. 16-21.——ITEM: The Elks gave a very good minstrel performance in their rooms 5. A farce entitled The Medicine Man, by Jacob Stager, a local member, was very amusing.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Stetson's U. T. C. 9 to good business. Imperial Burlesquers 11; fair house; good performance. Rentz-Santley co. 13-14. A Black Sheep 16. Joshua Simpkins 18. A Temperance Town 19. Hogan's Alley 20. Henrietta Crosman 21.——OPERA HOUSE (J. G. Ellis, manager): Fields and Hanson's Minstrels 5; poor house; fair performance. Remember the Maine 7; fair house and performance.

JEANNETTE.—BYERS THEATRE (Frank Fitzsimmons, manager): Lillian Tucker co. opened 5 for three nights, but owing to change of route remained 9-11. Plays presented: La Belle Marie, The Bosom Friend of Bowser, Uncle Dudley, The Girl from Hoboken, Jerry the Tramp, Cast Adrift, and The Little Scout; co. fair. The Furgeson Brothers deserve special mention. Business fair. A Hot Old Time 17. Grimes' Cellar Door 21.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Dad in Harness 7; small house; failed to please. Klimt-Hearn co. 9-14; excellent performances; business is very good despite Holy Week. Plays presented first half of week: The Great Diamond Robbery, Mr. Barnes of New York, The Commodore, and Alabama. Jefferson De Angelis 21. King Dramatic co. 30-May 5.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The City of New York 6-7. Cook-Church Stock co. in The White Squadron, The Land of the Midnight Sun, Northern Lights, and An Actor's Romance 9-14.——GRAND OPERA HOUSE (George M. Miller, manager): Closed for the season.——BIJOU (George W. Middleton, manager): Dark.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): International Operatic co. 7; small audience; co. fair. Robert B. Mantell in The Dagger and the Cross to capacity 9; pleased audience; receipts $491.75. Remember the Maine 11; pleasing performance; fair house. A Jay from Jaysville 13. Human Hearts 26.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): International Operatic co. sang two acts from Il Trovatore and other airs from standard operas to a fair audience 6; satisfactory performance. Twentieth Century Specialty co. pleased good business 7.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Remember the Maine pleased a good house 10.——ITEM: Evelyn Debbie, who has a leading role in Remember the Maine co., is quite a favorite here and was entertained by friends during her stay.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees: F. W. Alles, manager): The City of New York 5 to a small house. Finnigan's 400 7; fair house; capable co. The Cherry Pickers 11 pleased a good audience. Grimes' Cellar Door 14. Sapho 16. A Day and a Night 18.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Little Irene Myers co. 9-14 to good business in The Burglar, Outcasts of a Great City, The Rocky Mountain Waif, Little Lord Fauntleroy, The Two Orphans, The Silver King, and The Shadow Detective.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Dairy Farm 6; good business; satisfaction given. A Jay from Jaysville 9; fair business; poor performance. Robert B. Mantell in The Dagger and the Cross 10; big business; excellent performance.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Gertrude Coghlan in Lady Flora, 2; medium business; performance good. Remember the Maine 9. A Temperance Town 18. Henrietta Crosman 20. Irwin Brothers' co. 23. Jefferson De Angelis 28.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Gertrude Coghlan in Lady Flory pleased a large audience 6. Robert B. Mantell in The Dagger and the Cross to good house 11; pleased audience. Elks' Minstrels (local), direction Charles Rummell, 18-20.

BELLE VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): Erwood Stock co. 9-11 in The Westerner, Master and Man, and Down in Dixie to fair business; performances good. Co. presents Running Wild, La Belle Marie, and Young Mrs. Winthrop 12-14. Stetson's U. T. C. 18. The Cherry Pickers 27.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Cameron Clemens co. 2-7 to good and pleased house. Spillman Riggs had large audience 9. Fields and Hanson's Minstrels 14. The Cherry Pickers 19. What Happened to Jones 23.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Scoville co. presented All a Mistake, A Country Kid, and Across the Trail 5-7; large audiences. Lillian Tucker co. 12-14. Henrietta Crosman 24.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): Cameron Clemens co. 9-14 in The Land of the Cajuns, The Inside Track, and Raglan's Way to S. R. O.; audiences pleased. The Little Minister 25.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Fields and Hanson's Minstrels 11; medium attendance; performance fair. The Cherry Pickers (return date) 23. What Happened to Jones 24.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): J. E. Toole opened for a week 9 in Othello; fair house; good performance. The Gypsy German 10; A Widow Hunt 11. What Happened to Jones 18. Sapho 20.

FRANKLIN.—OPERA HOUSE (M. Rice, lessee; John Mills, manager): Gertrude Coghlan in Lady Flora 5; good co.; poor house. International Operatic co. 9; excellent co.; fair house. Ole Olsen 23. The Christian 28.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Culhane, Chace and Weston's Minstrels 4; good performance; fair house. Fabio Romani 10; fine performance; good house. What Happened to Jones 19.

HAZELTON.—GRAND OPERA HOUSE (Henry Walser, manager): The Cherry Pickers (return) 12. Fabio Romani 14. Sowing the Wind 17. The Dairy Farm 21. Chauncey Olcott 28. The Girl in the Barracks 27.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Stetson's U. T. C. 10; fair business and performance. Henrietta Crosman 18. The Chimes of Normandy (local) 24 and 25. The Cherry Pickers (return) 30.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Sawtelle Dramatic co. 2-7 in The Victorian Cross, Lost at Sea, May Blossom, On the Hudson, A Wife's Victory, A Daughter of the Mine, and Chattanooga '61; fair business; good co.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Klark-Scoville co. 9-14 to good houses, in All a Mistake, A Country Kid, In the Foothills, A Wonderful Woman, and Across the Trail. Rentz-Santley co. 12. A Hot Old Time 16.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Y. M. C. A. concert 2; large and pleased audience. The Span of Life 20, 21. A Day and a Night 28. Elroy Stock co. May 7-12.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Porter J. White's Faust 5; excellent co.; fine performance; receipts $315.75. Andrews Opera co. 16.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Finnigan's 400 2; fair performance; large house. A Jay from Jaysville 11 did not please S. R. O. house. Clark-Scoville co. 16-21.

PUNXSUTAWNEY.—MAHONING ST. OPERA HOUSE (F. M. Bowman, manager): Fields and Hanson's Minstrels 10; poor house. Old Hickory Farm 11; poor house.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Little Egypt co. 4-6 pleased crowded houses. Booth's Ten Nights in a Barroom, 16, 17. O'Hooligan's Wedding 19, 20.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Grimes' Cellar Door to big business 11. James B. Mackie was funny and the supporting co. did well.

LEHIGHTON.—OPERA HOUSE (Hank and Keat, managers): The Span of Life March 30 pleased a large house. What Happened to Jones 5; large and appreciative audience. The Two Orphans (local) 19, 20.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Stetson's U. T. C. 11; S. R. O.; performance first-class. A Black Sheep 14. Henrietta Crosman 1. 7

TITUSVILLE.—OPERA HOUSE (John Gohan, manager): A Jay from Jaysville 6; poor business; performance poor. The Dairy Farm 7; big business; co. strong.

KANE.—LYCEUM (A. B. Cohn, manager): Swiss Bell Ringers 14. Howe's pictures 24. Kellar May 3. Gorton's Minstrels 14.——OPERA HOUSE (George H. Herbeck, manager): Dark.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): A Jay from Jaysville 10; fair performances and business.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Fabio Romani 3; good co.; large house. Andrews Opera co. 17.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Stetson's U. T. C. 12. Frank Davidson 19-21.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Fabio Romani 9; fair and pleased house. What Happened to Jones 13.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): What Happened to Jones 2; good house; fine performance.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Robert B. Mantell 12. The Christian 20.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Grimes' Cellar Door 16.——ITEM: Manager Lyons has been confined to his house with the grip.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): A Bunch of Keys 6; big house. A Gay Farmer May 10.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): What Happened to Jones 10; performance good; business light. Fabio Romani 16.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Black 400 Minstrels (local) 16. Sowing the Wind 18.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Finnigan's 400 6; performance good; large audience.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Stetson's U. T. C. 13.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Dark.

CHESTER.—GRAND OPERA HOUSE: Cook-Church co. 16-21. Chauncey Olcott 23.

KITTANNING.—GRAND OPERA HOUSE (Charles W. Park, manager): Lillian Tucker co. 16-21.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Sid Greason's Minstrels (local) gave a creditable performance to a packed house 2. Sid Greason and Tracy Jordan, in song and dance and as end men, made big hits. Biograph of the Jeffries-Sharkey fight 6, 7; large houses. Mathews and Bulger 12.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Manhattan Club Burlesquers 5-7; fair attendance; performance good. Lester Walter Stock co. (return engagement) 9-14; average attendance; satisfaction given.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): A Breezy Time 7; fair performance; large house. Dear Hearts of Ireland 17.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Primrose and Dockstader's Minstrels 7 drew a good house.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Wiedemann's Comedians closed a successful week 7. Plays presented: Little Miss Thomson, Ten Nights in a Barroom, A Soldier's Sweetheart, Moses and Son, That Naughty Kid, and Down in Egypt. This closes the season, that has been a most prosperous one.——CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): South Atlantic States Music Festival May 2-4.

SUMTER.—ACADEMY OF MUSIC (Abe Rytteberg, manager): Labadie's Faust March 31; performance fair; business moderate. Hickok and Acker's Concert co. 13. Fourth Regiment Band concert 17 will close the regular season.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (H. O. Allen, manager): Clara Hammer co. 5-7 in A Kentucky Colonel, The Firebrand, and Lynwood; inferior performances; fair houses. Among the lithographs with which this co. billed the town were those of The Christian. They did not, however, give the play.——ITEM: Marie de Lano, the soprano, who has been filling in some time in Deadwood, left for Chicago to join Johnstone Bennett's co.

LEAD CITY.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Clara Hammer Theatre co. in My Kentucky Home, Mable Heath, and Lynwood 2-4; fair performances; business poor. Si Perkins 26-28.——ITEM: Jewell Kelley, Alda Dalton, and Fred Cromer closed with the Clara Hammer co. at Rapid City 9.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Peterson's Entertainers 6, 7 canceled. E. P. Holp, lecturer, 18.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. presented The Two Orphans 2-7 to large and pleased audiences. W. L. Roberts, W. G. Beckwith, Morris McHugh, and Ina Brooks deserve mention. Our Regiment to good houses 9-14. Nellie Callahan and William Stuart deserve mention. The specialty numbers are filled by Rossley and Rostelle, May Porter, and Master Foy. Quo Vadis 16-28.——THE VENDOME (Staub and Sheetz, managers): Joseph Jefferson in The Rivals 5 delighted a packed house. De Wolf Hopper 12.

JACKSON.—PYTHIAN OPERA HOUSE (Collins, Parish and Co., managers): Perochi-Beldeni co. in The Galley Slave, The Two Orphans, In Old Virginia, Rip Van Winkle, Lost in London, and The Georgia Cracker 2-7; good houses; satisfactory performances. Murray and Mack 12.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): The Girl from Chili 5; poor house; co. good. Olympia Opera co. in La Mascotte 9 pleased a fair audience. Ruble-Kreyer co. 19-21.

MURFREESBORO.—MASON OPERA HOUSE (Fox, Avant and Lytle, managers): Hart, hypnotist, 2; S. R. O.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): The Girl from Chili 12. Ruble-Kreyer co. 23-28.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Wiedemann's Comedians 16-21.

TEXAS.

WACO.—NEW AUDITORIUM (Jake Schwarz, manager): Katie Putnam and a well balanced co. presented A Texas Steer 2 to a large audience. Opie Read entertained a small audience 5. Woodward-Warren co. 9-14.——GRAND (Jake Schwarz, manager): Dark.——ITEM: At the close of the regular season Manager Schwarz will convert the Auditorium into a Summer garden and theatre, and has engaged a first-class stock co. to present a repertoire of comedies and dramas. The Summer season will open 30.
W. V. LYONS.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, manager): Black Patti's Troubadours attracted a big audience 6. The performance was below the standard previously established by this co. Mabel Paige co. 15-21.
C. N. RHODE.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Katie Putnam presented A Texas Steer 4 to good house; excellent co. Opie Read lectured 7 to well filled house.——ITEM: The engagement of A Texas Steer closed the regular season here. Taken as a whole it has been very successful, the attractions have been above the average, and every one satisfied.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Wilbur-Kirwin Opera co. 2-7, presenting Said Pasha, Fra Diavolo, The Grand Duchess, Carmen, Erminie, and The Chimes of Normandy; good business; audiences pleased. Mabel Paige co. 9-14.

DALLAS.—OPERA HOUSE (George Anzy, manager): Woodward-Warren co. 2-4 and 6, 7, presented An Irish Hero, The Girl I Love, A Practical Joke, Why Jones Left Home, and A Midnight Masquerade in a very creditable manner to appreciative audiences. A Texas Steer 5, with Katie Putnam as Bossy, delighted a good audience.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Nashville Students 3; light business; co. fair. His Better Half 4; fair business; fair performance.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Nashville Students 2; good performance; fair business. His Better Half 3; small house; good specialties. Opie Read 11.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Black Patti's Troubadours to top-heavy house 2. Opie Read delivered an interesting lecture to fair attendance 4.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Opie Read 3; small but pleased audience. Black Patti's Troubadours 4; good business; performance satisfactory. Season closed.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Alf Taylor lectured to large and appreciative audience 9. Keller Comedy co. 16-21.

HENRIETTA.—CARVER OPERA HOUSE (W. J. Schaefle, manager): Alf Taylor lectured 3; good house; every one pleased. Sheldon Stock co. 2-7; fair houses.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House Co., lessees; Charles H. Donahower, manager): Opie Read lectured 9 to small, but appreciative audience.

EL PASO.—MYARS OPERA HOUSE (Samworth and Cassidy, managers): The Burglar 7; good co.; good house.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Nashville Students 4; full house; performance poor. Sheldon Stock co. 9-14.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Opie Read 13.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Alba Heywood 5; large house.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreeben, managers): Alba Heywood 12.

PILOT POINT.—WEEKS' OPERA HOUSE (Mounts and Bates, managers): Dark.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Curtis Comedy co. 30-May 5.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): West's Minstrels 2, 3; packed houses; performances good. Devil's Auction 4; houses good; performances fair. Because She Loved Him So 5-7.——NEW GRAND THEATRE (M. E. Mulvey, manager): Jules Grau Opera co. 2-7; business good.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Devil's Auction was booked for 3, but Manager McLaughlin refused to allow them to show, claiming that they had not brought their full scenic equipment. Knobs o' Tennessee 7; good performance; fair house. The Real Widow Brown 16. Harry Corson Clarke 25.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Because She Loved Him So 4. Devil's Auction to good house 6; every one pleased. Mayme Mayo made a hit.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Mary Howe, assisted by William Lavin, tenor; Edith Macgregor, contralto; Clemente Bologna, basso, and Lucien Howe, pianist, 6; fine concert; good business. Knights of Pythias Minstrels 20.——MUSIC HALL (Star Lecture Course): Russell H. Conwell 12. International Operatic co. 18. Choral Union Musical Festival 23-27.——STANLEY OPERA HOUSE (Charles A. Stanley, manager): Brown's in Town 16 canceled.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): A Trip to Chinatown 10; crowded house. Harry Gilfoil 15, supported by a fine co. The Princess Chic 14. Strakosch Opera co. 19. U. O. M. Glee Club 20. A Black Sheep 25. At the White Horse Tavern May 3. Daniel Sully 15. Mary Howe Concert co. 17.

BARRE.—OPERA HOUSE (W. W. Lapont, manager): Lapont's new melodrama, The Two Nephews, proved a drawing card 7, and, as presented by the Chapman-Warren co., pleased a large and enthusiastic audience. Anderson Theatre co. opened for a week 9 in The World to good business.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Heart of Maryland 27.——LIBRARY HALL (C. Fred Van Vleck, manager): Anderson Theatre co. 16-21.——ITEM: Edmond Corbin, of Corbin and Waldorph, banjoists, is visiting here.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): Edward H. Frye, impersonator, in Rip Van Winkle and David Harum 9; fair audiences.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): A Milk White Flag 7; large and pleased audience.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Dark; nothing booked.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Bert Coote in A Battle Scarred Hero pleased a fair audience 6. Santiago; or, the Dawn of Freedom (local) 19, 20. Herald Square Opera co. 30-May 2.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): V. V. V. Dramatic Club in A Scrap of Paper 16. Johns Hopkins Glee Club 17.——U. OF V. HALL: Stonewall Band, of Staunton, 18.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Adventure of Lady Ursula 7; performances excellent; business fair. Under the Red Robe 16.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Bert Coote in A Battle Scarred Hero 5; poor house; performance good. Spooner Dramatic co. 16-21.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Children of the Ghetto (benefit Manager Beckner) 23.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Children of the Ghetto 28.

NEWPORT NEWS.—OPERA HOUSE (Leath and Booker, managers): Dark.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Under the Red Robe 16.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): The return engagement of the Frawley co. in Trilby, The Wife, The Dancing Girl, The Charity Ball, and An Unconventional Honeymoon drew big houses 1-7, and proved a most successful and artistic engagement. Special mention is due Mary Van Buren and Keith Wakeman.——THIRD AVENUE THEATRE (W. M. Russell, manager): Countown 400 drew big houses 1-7 and pleased. Queen's Evidence attracted good business 8-14.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Jeffries-Sharkey pictures 2; fair audience. Darkest Russia 11, 12; good business; performances well received.

NEW WHATCOM.—BELLINGHAM OPERA

(Continued on page 23.)

NEW YORK THEATRES.

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THE FOREIGN STAGE.

LONDON.

American Productions Pending—Quo Vadis Rivalry New Melodramas.

(Special Correspondence of The Mirror.)

LONDON, April 7.

At the present moment we playgoers are all eagerly looking forward to greet your next two batches of American invaders, now on the high seas, namely, the players engaged to present here Zaza and An American Beauty. The first group are due to open at the Garrick next Monday week, Easter Monday, and the second to start operations at the Shaftesbury the night after. If the good ship *St. Paul* should be late, or if the hitherto vivacious voyagers should be found not sufficiently recovered from the effects of the sea change, some slight postponement may, of course, be found necessary, but anyhow we all hope to find ere long both companies going strong.

In the case of Zaza there is added interest because of the play having something of the azure—or as some say, ultramarine—about it. People are anxiously asking, "What will Mrs. Grundy say of Zaza?" And no one can tell, for Mrs. Grundy, being only a woman, is of somewhat variable mood, which perhaps accounts for the fact that she and her at one time firm ally, our Licenser of Plays, have lately passed a good many plays far bolder and bluer than Zaza.

Other plays made in America, or by Americans, are looking ahead for trial here in the near future. This includes your Edward Vroom's Marsac of Gascony, now being rehearsed at Drury Lane, and Madeleine Lucette Riley's farce, The Mysterious Mr. Bugle, which is to follow Facing the Music at the Strand.

George Alexander, whose latest production, Walter Frith's drawing-room melodrama, The Man of Forty, is going strong, has just decided that his next production shall be the one which was to have been the present one—namely, Grundy's comedy, A Debt of Honor. This, however, will apparently not be wanted until Autumn. As The Man of Forty, member of Parliament, whose motherless daughter's happiness is threatened by the villainies of a man of two lives, Alexander is seen in his very best form. Your Fay Davis is even more charming than ever as the M. P.'s daughter, and young Harry B. Irving as the man of a double life is A1. Your Julie Opp, now promoted to bigger and better roles, scores capitally as the villain's unhappy wife.

Although this has been an exciting week, the excitement has chiefly revolved around our Good Gracious Queen's visit to Erin's Isle and the dastardly attempt to shoot her heir apparent at Brussels while H. R. H. was en route to Denmark, the native land of his beloved Princess. In the theatrical way, as usual in pre-Easter times, there has been nothing new of any moment. On Monday, at the Crown, Peckham, we had a lurid melodrama written by those old playmakers, Arthur Shirley and Sutton Vane. It was entitled None but the Brave, and would doubtless interest all good Americans inasmuch as it largely deals with the exciting time concerning which you will always have to "Remember the *Maine*." For the rest, None but the Brave panned out as an ordinary sensational melodrama, with some very strange, and very strangely named, Spanish scoundrels, one of whom, while thinking to blow up an American vessel, had so muddled his mind and his mine that he blew up a Spanish war ship instead. Ha! ha!

Speaking of melodramas, there has just been brought to London a strange specimen called The 10.30 Down Express. When I say strange I do not mean that the play is in any way novel. It is rather the most un-novel of the many un-novel melodramas I have sampled of late. I journeyed all the way to the Far East to the place old Chaucer used to call Stratforde-atte-Bowe to see this play and I found it full of bits from such plays as The Lights o' London, The Black Flag, Man to Man, and so forth. Its one big sensation, billed all over the place, was the endeavor to wreck a train as in Signal Lights and lots of other things, and there was an attempt to cause the said train to pass over the hero, as in Moncrieff's fifty-year-old play, The Scamps of London, Boucicault's After Dark, and the late Augustin Daly's Under the Gaslight, all three dramas based on the same Gallic original—namely, Les Oiseaux de Proie.

Among the other melodramatic mixtures, we have had two blood-curdling sketches. One was The Worst Man in London, wherein the W. M. first betrays a fair young Yiddess and then attempts to strangle her, but is subsequently shot very dead by the Yiddess's distracted father. The other shudderful work was A Brother's Revenge, wherein a wicked brother blinded his dumb ditto in order to obtain the D. D.'s sweetheart, the D. D., however, presently fighting a blindfold dagger duel with him and stabbing him to his bold black heart, which served him right.

America has scored again this week—namely, at the Empire, where there were turned on last Monday your sixteen Streator Zouaves. They gave the most startling and most alert exhibition of drilling, evolutions, acrobatics and wall-scaling ever yet seen on our stage. Your Minnie Palmer was warmly welcomed on making her reappearance in London at the Metropole, Camberwell, on Monday. Last night she successfully added to the old, old play, My Sweetheart, the one-act playlet, Rosa Pompon.

F. R. Benson duly revived The Tempest at the Lyceum on Thursday, and it was chiefly remarkable for Benson's Caliban. He played it in a khaki skin, so to speak. Indeed, his make-up and business were mostly derived from Browning's Caliban in the poem rather than Shakespeare's Caliban in the play. He played it very cleverly, however.

At the moment of mailing sundry matters are toward. In the first place, Lewis Waller, who is not in Tree's next production, Rip Van Winkle, is talking of taking a theatre whereat to run matinees. Charles Wyndham is arranging to bring Cyrano de Bergerac to his new theatre next Thursday week. "Owen Hall" is writing a musical play called The Silver Slipper for Tom R. Davis to produce at the Lyric. The Elizabethan State Secretarians will audaciously play the late J. Milton's Samson Agonistes next Wednesday. Charles Lauri will try a new French wordless play called A Clown's Christmas next Wednesday at the Lyric, and our Wilson Barrett is to-day, he wires me, preparing to fight to the very bitter end your Messrs. Canby and Whitney on the Quo Vadis question. Moreover, W. R. is preparing to presently produce his "only authorized version" at Edinburgh, with himself as Petronius, and C. and W. are rehearsing their Quo Vadis for speedy production at the Adelphi with Robert Taber as Petronius. No bloodshed has been reported at the moment of mailing.

GAWAIN.

PARIS.

The Exposition—Changes of Bill—Health of Rostand and Yvette Guilbert.

(Special Correspondence of The Mirror.)

PARIS, March 31.

A dull week has followed the rush of first nights that we have just experienced. All eyes are now turning toward the exposition, which is announced to open formally on April 14. The ceremonies will be a mere form and do not mean that the fair will be in anything like a completed state by that time. It is likely to be many weeks before everything will be running smoothly. At present the grounds are in a chaotic state. An army of workingmen are toiling like beavers; scaffolding and building materials, exhibits, packed and unpacked litter the place, while the construction of the new Metropolitan Railway adds to the general disorder.

The Francais company has established itself in the Odéon and is doing fairly. In Diana de Lys, the other evening, Henriette Fonquier, daughter of the critic, made her debut with the company. She took the part formerly played by the late Jane Henriot, and was favorably received. The scenery for Sardou's Patrie, which is to be the Comédie's trump card during the exposition, will have to be rebuilt, as it is too large for the Odéon stage.

Zigomar proved a flat failure at the Palais Royal, so the salacious Coralie et Cie has been trotted out again and is doing better, more's the pity.

The Bouffes-Parisiens has likewise altered its bill, reviving Josephine Verdue par ses Sœurs, a wise selection.

Les Cloches de Corneville is on at the Gaîté, Les Saltimbanques after a prosperous run having been withdrawn after its one hundredth performance.

News comes from Monte Carlo of the production there of a new opera, Renaud d'Arles, by De Fourcaud and Desjoyeux. The work is described as excellent from a musical viewpoint, but lacking in dramatic qualities.

The beautiful ballet, Le Cygne, is again delighting the audiences at the Opéra Comique. Rose Relda, the American girl, whom we heard as Carmen a while ago, sings the Swan Song admirably and is winning great success.

Siegfried Wagner, son of the great composer, led the Colonne orchestra last Sunday and was received with much enthusiasm by an immense audience. M. Colonne has persuaded him to remain and conduct next Sunday's concert.

Rostand's condition is still critical. Brain fever has set in in addition to the pulmonary troubles, and the brilliant author's recovery is in the balance. Yvette Guilbert, who has also been seriously ill, is improving.

The Théâtre Lyrique has ended its tenancy of the Renaissance and moved to the Republique, where the first performance will occur to-morrow.

L'Aiglon is crowding Sarah Bernhardt's at every performance. Mlle. Maquera, at her theatre, has revived Le Roi de Rome, which is much like Rostand's play, and is doing well. Michael Strogoff, at the Chatelet, has had its 1,000th performance in this city. La Robe Rouge has caught on at the Vaudeville, and L'Education de Prince is a strong card at the Variétés. At the Gymnase, the Odéon company is playing to large houses and has in rehearsal La Chaperon Rouge. Les Maris de Leontine, at the Nouveautes, has a long run in store for it. The Cluny, with Un Soir d'Hiver; the Dejazet, with Le Petit Chauffeur; the Ambigu, with La Duchesse de Berry, and the Athenée with a triple bill, are drawing fairly.

The event of the coming week will be Coquelin's production of Jean Bart at the Porte Ste. Martin.

T. S. R.

ON THE ROAD IN INDIA.

The Civil Stations—Class Theatres, Hotel and Railway Accommodations.

(Special Correspondence of The Mirror.)

CAWNPORE, INDIA, March 10.

As stated in my previous correspondence, India may be divided for theatrical purposes into the three capitals, the hill resorts, the civil stations and the military cantonments. Particulars of the capitals and of the hill resorts have been given. The civil stations are the settlements of civilians, such as the provincial capitals, district judicial seats, railway division points with repair shops, etc. Of course, one company would not play only civil stations and another only military cantonments; I make that division only because the management of affairs is totally different in either case. Places like Allahabad, Lucknow, Lahore and others are large railway points, with shops, besides being the provincial capitals with a large number of officials, lawyers and merchants, and are at the same time heavily garrisoned. A theatrical company playing, say, at Lucknow would begin by playing the Club Theatre, with its clientele of the society people; then at the Station Theatre for the residents generally; then at the Railway Theatre, with its patronage of railway employes; then at the Infantry Theatre; next at the Hussars Theatre, and finish at the Royal Artillery Theatre. The rotation may be slightly varied, of course, but in most towns in India it is necessary to play for each set separately, partly because society is in sets and keeps apart, and also because the railway station may be four or five miles from the government portion of the town, while the infantry barracks may be six miles in another direction, the artillery at some fort two miles out of town, and so on, with the native towns filling up the gaps.

The most fashionable, though not the largest, theatres are generally the club theatres, but not every company can get into them. The station theatres are what may be called the city theatres, and are either private enterprises or municipal halls; the railway theatres are built by the various railway companies for their employes all along the line wherever Europeans are employed in considerable numbers. Some of these are used during the day as reading rooms or gymnasiums. Of the military theatres I will speak in my next letter. All these theatres can only be had on rental, never on shares, and one of the worst features is that no dates are to be secured unless the full rental, which according to the theatre may vary from 10 to 50 rupees (one rupee equals 35 cents), is paid in advance. Unless a company has an unlimited bank account it is therefore hardly possible to book very far ahead, and one might find a desirable date taken by a band concert, a ball or a fair. As most local affairs are on Saturdays, however, it is generally best to secure the Saturdays and then fill in the other days at the other theatres as suits best. In the rentals nothing is included; in some cases even the cleaning and the oil are extras. Licenses are not required. Stage hands cost only a few cents, say 8 to 15 cents a night, and bill posters the same. House to house programmers are to be had at 8 to 12 cents a day. Ushers cost a rupee, and ticket sellers get two rupees, for they are responsible for errors, counterfeits, etc. The usual price of tickets is 1, 2 and 3 rupees, with half price to soldiers and—in railway theatres—to railway employes. If the last mentioned reduction is made the rental is reduced one-third by the railway company. The curtain generally rises at 9.30 or even 9.45, as the usual dinner hour is 8 p.m. The hotel rates are from 3 to 5 rupees a day, and this includes a suite of rooms and bath, also five meals a day (Continental style), but as a rule the traveler must bring his own bedding, only bedstead and mattress being furnished. In some cases he must also bring his own waiter and room attendant. These customs arise from the fact that in small settlements there are no hotels and the municipality supplies quarters for travelers and tourists in *dak bungalows*, or rest houses, at a merely nominal charge. The traveler then buys his own supplies and has them cooked for himself, and carries his own blankets, sheets and mosquito nettings, which also serve as spider, lizard and snake nettings. As a native servant is a necessity few travelers can do without one, and as a servant only gets from $2 to $7 a month, and 8 cents a day for his food, sleeps in the hallway on the floor and travels third class by rail, he is an inexpensive luxury. He saves his cost to his master in all dealings with the natives, for he knows the prices of most things, and besides he acts as interpreter to stage hands, programmers, drivers and others.

The railway companies are making unusual concessions to theatrical companies of four members or over, providing they will agree to play at least one railway theatre along the line. This is in the interests of their employes, whom they supply with all kinds of comforts, as well as recreation and amusement. The concessions are that the company can travel in the next higher class carriage than its ticket calls for, that the baggage goes at freight rates but on the passenger trains and that the cost of meals is greatly reduced. Indian railways have four classes. The first class is only used by a very few globe trotters and costs 3 cents a mile; the second class, used by most Europeans, with good upholstered seats, 1½ cents a mile; intermediate, used by natives of better caste, three miles for 2 cents, and third class, used by the poor natives, five miles for 2 cents. With the concessions a theatrical company can therefore travel in second class at 65 cents a hundred miles for each person. Add to this that Indian railway cars are so constructed as to enable each passenger to recline at full length during night journeys, so that sleepers are unnecessary—in fact, they don't exist—and that any station master will reserve on application a whole compartment (half a car) for every five people traveling together, and it will be seen that nothing more reasonable could be expected. The only drawback is that concession tickets are not valid on the fast express trains, only on the ordinary passenger and the local trains. The usual baggage allowance is very small, as in England, only sixty pounds going free, and the usual excess rate is high, about 30 cents a hundred for each hundred miles. The concession permits theatrical companies to take their baggage on passenger trains at freight rates, which are about 10 cents a hundred for each hundred miles, but if they avail themselves of this permission no free allowance is given, all baggage being weighed and charged for. But a rupee *bakheesh* to the baggage baboo will play the deuce with the scales and shrink the weights wonderfully, and a ton will turn out to be about four hundred pounds. Business this season in India is very poor, owing not only to the famine and plague, neither of which are felt much by the Europeans, but to the war, which has withdrawn many of the soldiers and slackened business all around, besides putting many families who are intermarried with officers or soldiers into mourning. The many benefits for the War Fund, with their "pay, pay, pay," have also been quite a drain.

Konorah and her company will close their India season about April 15 and proceed by way of Aden and Egypt to Europe.

MAX BEROL,
Manager of Konorah.

HAVANA.

American Attractions—Grand Opera—Vaudeville and the Circus.

(Special Correspondence of The Mirror.)

HAVANA, April 9.

We have had no attraction here that could be thoroughly understood by an English-speaking audience for the past six weeks. Mahara's Minstrels came to the Payret Theatre for a week, beginning Feb. 19, and were to have stayed a longer time had the audiences warranted. The first three nights large apdiences greeted the organization, but the remaining three they were very small. The company was somewhat of a disappointment, and did not by any means prove the winner anticipated. Leon Herrmann opened up the following week at the same theatre, and, taking everything into consideration, did well. Watry, a European magician, was at the Albisu the same week, and as he is well known and quite a favorite here, hurt Herrmann's business. However, Herrmann did well and scored a decided hit.

Notwithstanding the fact that few tourists have arrived in the city during the past two weeks, all the theatres have been doing good business. The Payret, which has been closed for the past three weeks, was reopened last Monday night by the Lambardi Italian Opera company, presenting Carmen to a packed house. During the week Rigoletto, Carmen, Faust, and La Luche were played to large audiences. The company is a good one and will undoubtedly have a successful engagement.

The Lara and American Casino, vaudeville houses, with native artists, are drawing paying audiences. At the Albisu, Spanish operas, by native singers, are being presented to good business. The Tacon and Marti are closed. During Carnival, which has just closed, balls were given at these two theatres nightly.

The Cuba Theatre always does a good business. This house was until March 17 run by Harry Clark, at which time he gave up the managership to tour the island with the Elvera Vaudeville company, featuring Elvera and F. Clark, and Edna Touraine. The show opened up at Pinar del Rio for a week's stay and from all accounts did a very good business. They returned here March 29 and began a four nights' run at the Albisu. The past week they have been appearing at the Cuba.

Pubillones' Circus is drawing good audiences nightly. The following is the roster for the past two weeks: Orabio, flying rings; Julio Dolephin, contortionist; the Pachas, double trapeze; Clown Fleximo, comic entree; Manager Pubillones, and trick horse; Chatcheto and Victor, Cuban dance; Delephin Family, acrobats.

Jack Cousin and Lotta Aymar, bareback riders, left for the States April 2. They have signed with Pubillones' Circus for next season. The Beckman Brothers, burlesque trapeze and pantomime workers, arrived in the city last week. They expect to play the Cuba. Harry Clark will take the Elvera Vaudeville company for another tour of the island about the middle of the month, opening at Matanzas.

COPENHAGEN.

Production of The Dominion of Darkness—Helma Nelson's Success.

(Special Correspondence of The Mirror.)

COPENHAGEN, April 3.

Tolstol's latest, and probably his greatest, drama, The Dominion of Darkness, has just been produced at the Royal Theatre. This playhouse is a national institution and has a large and very competent stock company. The mounting of Tolstol's drama was carefully done, and the production as a whole was a credit to the theatre. The play, however, is a horrible nightmare of its coarse brutality, degradation and sin, not fit, I should say, to ppt on the stage in a civilized Christian community, but undoubtedly a perfect mirror of the low life and miserable conditions of Russian peasantry. It is a sermon of the strongest kind, a terrible realistic picture of sin and its consequences. As a stage picture it is gruesome and forbidding, and never will be a box-office success.

Helma Nelson, formerly of Augustin Daly's and of Daniel Frohman's stock companies, is playing the leading part in La Poupée at the Casino Theatre, with immense success. The house is packed nightly, and the Copenhagans are enthusiastic in their approval of Miss Nelson's performance. Though Miss Nelson came here a perfect stranger and was engaged as a guest for a season of two weeks, she won such favor with the public that her services have been secured for the entire season and for a tour in the operetta through the Danish provinces and Norway from May 15 to June 26.

Miss Nelson is doing the play in Danish, to the surprise and delight of the natives.

L. P.

JAMAICA.

Musical Events—Amateurs in Neck or Nothing—Notes.

(Special Correspondence of The Mirror.)

KINGSTON, March 31.

The second of the series of trio recitals was held in the drawing room at Clovelly, March 9. There was a good attendance. The recital was as good as the first one, and included some good compositions. The selections from Tannhauser, The Merry Wives of Windsor, and a composition of which Mr. Scrafer was the author, were all appreciated. The third recital was held March 19. An interesting programme of classical numbers was rendered.

Neck or Nothing will shortly be presented at the Theatre Royal. The proceeds are to be given to the War Fund.

A ballad concert will take place at the Theatre Royal, April 3. The vocalists will be Lellie Magnier, Clara Myers, Captain Sweetman, Mr. Montagnac, Clara Myers' choir and the full band of the West India Regiment. This will be the last of a series of concerts given to enable Miss Magnier to go to London to complete her musical studies.

MONTGOMERY IRVING.

VASTI HOLLIS.

The Crispinilla of Vasti Hollis in the New York Quo Vadis is a notable piece of acting. Miss Hollis is of Spanish descent, and has all the statuesque dignity and languor of her race. On the stage she is a picture, and in the last act, in which she dances a few steps of a Roman dance, the applause she receives is sincere and spontaneous. Miss Hollis has attained her eighteenth year, and has been on the stage two seasons. She has been very successful in ingenue parts, and, in spite of the brevity of her professional career, has filled several important engagements. Her first engagement was with Olga Nethersole, whose company she left against Miss Nethersole's wishes. After this she joined Whitney's Stock company, Detroit, under management of Ralph Cummings. When Miss Hollis was first asked to become a member of the Quo Vadis company, an important part was assigned to her. Ill health prevented her from coming to New York at once, and the part having in the meantime been filled, she was obliged to content herself with the minor role of Crispinilla.

AUSTRALIA.

Nance O'Neil's Success—Revival of Youth—The Vaudeville Folk.

(Special Correspondence of The Mirror.)

SYDNEY, March 14.

Nance O'Neil made her bow to the Australian public on Saturday last, when her tour of these colonies was inaugurated by an appearance at the Theatre Royal with Magda. Miss O'Neil pleased us very much with her interpretation of the part, and we are looking forward to seeing her in the rest of her repertoire: Camille, Peg Woffington, Leah, Ingomar, Macbeth, and the School for Scandal. McKee Rankin is directing the present tour and James H. Love is in advance. The supporting company has been well chosen, including as it does Barton Hill, George Becks, and Clay Clement. Barton Hill, by the way, directed the original production of Struck Oil, in Frisco, just before J. C. Williamson came to these colonies. Charles Canfield, who has previously visited us as the Laird in the Fax-Crane Trilby company; Ricca Allen, and Cora Kenwyn are also of the company, that has been further supplemented for the tour by several local artists.

The revival of Trilby by Edith Crane and Tyrone Power, which followed Tess at the Royal, proved very acceptable to us and was an all-round success.

King Henry V., which has been so lavishly produced by J. C. Williamson at Her Majesty's, with George Rignold in the name part, is about to be withdrawn in favor of a revival of Youth, which will present to us George Rignold in one of his favorite parts. Tyrone Power and Edith Crane will also be in the company.

At the Lyceum, Charles Holloway has been doing excellent business with The Defender of the Faith. Dora De Winton and John D. Saunders are still playing leads at this theatre.

Harry Rickards is now at the Criterion, but hopes to be back at the Tivoli by the second week in April. The contract price for the new building is £20,000, and will be an improvement on the burnt-out house in many ways.

Ludwig Amann is a big card at the Criterion, among his latest impersonations being General Cronje.

Robert Brough, at present in New Zealand, has secured The Manœuvres of Jane and The Tyranny of Tears. Both will be produced during the nine weeks' season in Sydney, which opens at the Royal on March 31. After his season here Mr. Brough visits Brisbane and Adelaide, thence to Calcutta.

J. W. Cragg, of the famous Cragg family, has been engaged by Harry Rickards for a second Australian tour with a musical comedy by Wilfred Carr.

E. NEWTON DALY.

HAWAII.

Hogan's Minstrels Draw Crowds—Another Opera Season—Personal.

(Special Correspondence of The Mirror.)

HONOLULU, March 29.

Ernest Hogan and his company of colored minstrels are playing to crowded houses at the Orpheum, and every turn is loudly recalled. Hogan, Saulsbury, Chenault and Livers are the prime favorites. After four weeks of minstrels the house will have again vaudeville for a month or six weeks, during which time Manager Cohn expects to take a trip to San Francisco and possibly to Denver. It is Mr. Cohn's intention to bring back with him an opera company for a season of four and perhaps six weeks. Allan Dunn has accepted an offer from Hogan and Dante as manager and will leave here with them. The company goes from here to Vancouver.

Annis Montague has received very flattering offers to return to Sydney and sing the leading roles in one of the best stock opera companies in the colonies.

C. L. CLEMENT.

DARKEST RUSSIA.

Notice is hereby given that I own a one-half interest in the Play, Scenery, Properties, Printing, and everything appertaining to Darkest Russia, and that neither Sidney R. Ellis, nor any other person, has the right to let or lease the said play without my consent in writing. Any person playing it without my consent will be proceeded against.

BLANCHE HERMAN.

MILLIKEN & GASTEN, Attys., 287 Broadway, New York City.

The Grippe.

Horsford's Acid Phosphate

A tonic and vitalizer for the relief of nervousness and exhaustion following Grippe. Creates a good appetite.

AN ACTOR OF THE OLD SCHOOL.

H. A. WEAVER.

In his dressing-room at the Fifth Avenue Theatre a MIRROR reporter found H. A. Weaver—the genial old-school gentleman and actor—making up for the character of Dr. Samuel Johnson in the play of Oliver Goldsmith. The room itself, barren and small though it was, had about it something of the dignity of its occupant; and the occupant, in turn, seemed already to embody the spirit of the role that he was about to play. But the visitor soon discovered that the old fashioned courtesy and the mannerly bearing of the actor were his own. He proffered the reporter a chair, not unlike the famous Johnsonian chair of three legs, with a gracious hospitality; and then, while with deft fingers he transformed his face into the face of the great lexicographer, he talked of himself and his career in most entertaining fashion.

"Born in London, sir," he began, in answer to the reporter's inevitable question. "Born in London in 1832 and spent the first nine years of my life in that city. In 1841 my father and mother, who, by the way, were not players, brought me to New York, and since that time I have been an American in thought, in word and in deed. By chance rather than design, I have never revisited my native land, although I have naturally an inherited affection for it and a great admiration for its art and literature.

"When I arrived at years of discretion—in the old days one was expected to reach that point at fifteen or sixteen—I was apprenticed to a printer, whose shop was in the neighborhood of Franklin Square. We printer boys were great lovers of the drama. We haunted the theatres by night and criticised the plays and players among ourselves by day; and on Saturday evenings when we gathered around the stone to receive our pay, we whiled away the time of waiting our turn by giving impromptu scenes from our favorite melodramas. I may say that I made my first hit, upon one of those merry occasions, by imitating a famous actor long since dead and gone. This trifling triumph before my mates inspired me to become a member of the Forrest Dramatic Association, an amateur club that gave occasional performances in a hall over Burton's Theatre in Chambers Street.

"W. J. Florence and I joined the association at about the same time, and together we made the leap from the placid lake of amateurism to the troubulous professional sea. We both assisted in the production of The Debutante. Mr. Florence acted as callboy and I had the equally exacting role of master of the claque. My next venture in professional work was at Burton's Theatre, in the humble capacity of super. I was then a thin, pale faced boy of nineteen, and I venture to say that I presented a most unactorlike appearance as I stood in the wings, on the opening night, waiting to go on. Evidently Mr. Burton thought so, for he told me to go into his dressing-room and there he made up my face in a manner that to my unsophisticated eyes appeared little short of miraculous.

"In the year that I attained my majority, 1853, I made my real start as an actor at the old St. Charles Theatre, in Chatham Square, that was then under the management of Charles R. Thorne. On the Monday night of my debut I appeared in a role so unimportant that I had but one word to speak in the entire play. But the first week of my career was an eventful one. I made a step forward at every performance, and on Saturday night, my sixth appearance, I played the first old man character part. No such rapid advancement has ever come to me since; and indeed during the forty-seven seasons that I have passed on the stage since then I have continued almost uninterrupted to impersonate aged men.

"After a short novitiate at the St. Charles I became a member of the stock company at the National Theatre, Philadelphia. The style of the performances there would certainly be reckoned peculiar in these days. We had a circus first part, in which acrobats, jugglers, gymnasts, and trapeze performers appeared, and then, after the arena had been transformed into a stage, the melodrama or tragedy was presented. The opening bill was a favorite play of that period entitled Putnam—and an exciting drama it was indeed. The last play presented at the National was The Bleeding Nun. On the night of its production the theatre burned to the ground and the play has never been acted since. The Bleeding Nun is regarded by old time players as a certain omen of death and disaster. It was presented in Richmond, the theatre burned and many lives were lost. Then, in 1854, came the production at the National and the inevitable fire, in which one man perished. With this tragic record behind it few old actors would dare venture to take part in a revival of The Bleeding Nun.

"In 1855 I joined J. C. Foster's Stock company in Pittsburg and remained there three years, playing old men in support of famous visiting stars. In 1858 I was a member of the National Theatre company in Boston, and from there I came back to New York and played for a season at the old Chatham Theatre, then called the National. Next I played a season with E. A. Sothern in Halifax, and became well acquainted with that charming actor and delightful man. His practical jokes? Ay, his practical jokes were superb. He spared himself no pains in planning them and arranging them, and no sooner had he brought one to a side splitting culmination than he began preparations for another. Simcoe Lee was a member of the company, and he frequently acted as Mr. Sothern's confederate in these pranks. He was always ready to fall in line with any whimsical scheme that the master joker put forward. One day Mr. Sothern and his leading lady were walking down the street together when Mr. Lee appeared coming toward them. 'There's poor Lee,' said Sothern, 'd'ye know that Lee is so completely in my power, that if I stare him in the eye and then wink he will fall flat on the ground?' 'Impossible!' exclaimed the leading lady in astonishment. Just then Mr. Lee came near enough to catch the prearranged signal, and down he fell to the pavement at the lady's feet. 'Please, please Mr. Sothern, don't exercise your demonic power over me any more,' begged Lee, as he arose from the ground and clung to the awe-struck lady for protection. The joke having turned out so well the first time Mr. Sothern and Mr. Lee often repeated it with equal success, until one night in the theatre Mr. Sothern, who was on the stage, gave the signal to Mr. Lee, who was sitting in a box, and the latter caused a terrible commotion in the audience by falling like one struck dead over the box rail.

"After my season in Halifax I acted as stage-manager for some time at the Pittsburg Theatre, and then went to Cleveland with the same organization. In Cleveland I managed a theatre for about six months. Then I played for a season at Detroit and spent two seasons at Wood's Theatre and the National Theatre in Cincinnati. During the year before the Civil War George Stoddard and I made a tour with a company of our own through the Middle West. Then I spent a year in Louisville, and in 1863 I took a company to Lexington and played there until 1865. Another year of traveling ended with an engagement at the Continental Theatre, in Boston, and the next five years I passed as a member of the stock company at the Boston Theatre. There I played the old men of Shakespeare and the standard dramatists in support of Charlotte Cushman, Montgomery, and many another famous star.

"The season of 1871-72 I spent traveling in Madame Janauschek's company, and in 1873, when J. B. Booth leased Booth's Theatre, here in New York, I was engaged for first old men. I played for four seasons here under the management of Jarrett and Palmer, acted in John Toole's support at Wallack's, and at the same theatre played Doctor Downward in Miss Gwilt, in support of Ada Cavandish, and it was said that I made a hit in the role. After playing for a season with Adelaide Nielson—her last tour in this country—I became the stage-manager of the Standard Theatre. My term in that capacity was not long, and my next engagement was with J. C. Williamson, with whom I remained one season. The following year I made a tour with the elder Salvini, playing Iago and other important roles, and the next season I toured in support of Rossi, playing chiefly character old men.

"My work during the next five years was varied, interesting, and, at times, I may say, lightened and brightened with the joy of success. I was for some months a member of the Union Square Theatre company; played in support of Mrs. Langtry during her second visit to America; acted with Clara Morris in Far From the Madding Crowd; originated the role of M. Brissot in Denise at Daly's Theatre, in the Spring of 1885; played in support of Margaret Mather in Romeo and Juliet at the Union Square Theatre; again toured with Mrs. Langtry and remained with her for more than two seasons, until I was taken ill with typhoid fever, in Chicago, and was compelled to resign from the company. Upon my recovery I played another engagement with Margaret Mather, and took part in the Summer production of The Tempest at McVicker's Theatre, Chicago. With Julia Marlowe, in Shakespeare plays, I acted for four years, and then, after playing one season with W. H. Crane, I joined McKee Rankin's company at the Murray Hill Theatre. With Mr. Rankin's organization I made the farthest journey of my career, going to Honolulu, where I closed with the company last May.

"As you know, my work this season has been with Mr. Robson in Oliver Goldsmith. The role that fell to my lot, Dr. Johnson, is one of the most congenial that I have ever played, and it pleases me to think that to many people I realize the familiar historical figure. I have a great fondness for the period in which at present I have the pleasure of passing several hours each evening, and my taste in literature is for the work of the English writers of that time and the Dickens and Thackeray period. Dickens, I must tell you, is my literary idol. I heard him read when he last visited this country, and the experience will never fade from my memory. To my notion he was a perfect reader, and I think that the stage lost a great light when Dickens chose to devote himself to his pen. But, of course, it was far better so.

"Have you ever impersonated a Dickens character on the stage, Mr. Weaver?"

"Yes, I originated the role of Quilp in Lotta's production of Little Nell and the Marchioness, in 1866, at the Continental Theatre in Boston. It was a good part, yet I prefer Dr. Johnson—and that reminds me that it is time for Dr. Johnson to make ready for his first entrance. Good evening, sir."

PROCEEDINGS AGAINST MRS. WALLER.

Mrs. Lewis Waller (Clement Scott's sister-in-law) on Saturday night produced a dramatization of "Tess of the D'Urbervilles" attributed to H. A. Kennedy, a newspaper writer, at the Comedy Theatre in London. Mrs. Waller had previously given performances of the play at various suburban theatres and in the provinces.

The exclusive English dramatic rights of Thomas Hardy's novel are owned by Mrs. Fiske. Lorimer Stoddard's dramatization, copyrighted in England, is also her sole property. The dramatization used by Mrs. Waller bears unmistakable evidence of having been based upon the Stoddard dramatization. It incorporates the most of the material invented by Mr. Stoddard, and follows the same choice and arrangement of incidents from the novel.

Legal proceedings have been instituted and application has been made for an injunction in the English courts to restrain Mrs. Waller from further representations of the play.

IN HONOR OF HERNE.

The new playhouse at Pittsfield, Mass., is to be named the Herne Theatre, in honor of James A. Herne, who will dedicate the house with a performance of Sag Harbor, Sept. 1. This will be Mr. Herne's only appearance before opening at the Republic Theatre in this city Sept. 3.

FOR CHARITY'S SAKE.

This (Tuesday) afternoon at Daly's Theatre a benefit will be given for the mother of the late Ernest Tarleton. The programme comprises Colonel Carter, of Cartersville, in which will be seen E. M. Holland, William Courtenay, Joseph Wheelock, Jr., John Findley, Sam Edwards, and Beatrice Morgan; Henry E. Dixey in a monologue, An Affair of Hearts, acted by Blanche Bates, Frank Worthing, and William Harcourt; Beatrice Herford in a monologue; James K. Hackett and Mary Mannering in the balcony scene from Romeo and Juliet; David Bispham in songs, and E. H. Sothern, and Virginia Harned in Drifting Apart. Twenty-five artists of note contributed paintings, which were auctioned yesterday at Daly's, to further the fund for Mr. Tarleton's widowed mother.

At the Lyceum Theatre on Friday afternoon a new musical comedy, The Kindergarten, by Willis Steell and Arthur Johnstone, will be played for the benefit of the New York Free Kindergarten, the cast including Margaret Anglin, Guy Standing, Joseph Wheelock, Jr., Edwin Stevens, Minnie Dupree, Marie Keyes, Maribel Seymour, Geneva Ingersoll, Gladys Weld, J. F. Tabor, Seymour Hicks, and Ellaline Terriss.

At the Fifth Avenue Theatre next Sunday evening will be given a benefit for Marvin R. Clark, the blind journalist. Joseph Jefferson will deliver a discourse upon the drama and perform the gravediggers' scene from Hamlet. Among other volunteers are Elita Proctor Otis, Minnie Seligman, Odell Williams, Sam Bernard, George Fuller Golden, the 'Way Down East Quartette, Wiseman's Serenaders, Maude Courtney, Margaret Wagner, Anna Teresa Berger, Leo Ditrichstein, Anne Sutherland, and Adelaide Keim.

The benefit at Koster and Bial's for J. Cheever Goodwin on Thursday afternoon, April 26, will include specialty performances by nearly all the prominent actors in town. To accommodate those engaged week days an additional performance will occur on Sunday evening, at which boxes and seats for the main affair will be auctioned by De Wolf Hopper and Nat C. Goodwin.

THEATRE BURNED AT BALLSTON SPA.

The Sans Souci Opera House, at Ballston Spa, N. Y., was destroyed by fire on April 8. The total loss, including three stores and the post office, will reach perhaps $150,000. The theatre was erected in 1890, and for the last seven years was under the management of William H. Quinn. Plans for rebuilding have not been considered as yet.

ENGAGEMENTS.

J. A. Simon, Gustave Neville, Warren Ashley, Lawrence Mack, George Field, H. R. Atherton, John Bailey, Kate Toncray, and Emily Green, for Knobs o' Tennessee.

Fred Lieben and Charles H. Farnham, for Thompson's Quo Vadis.

Louise Mitchell, Harry Mainhall, Bart Wallace, and A. J. Edwards, for Hutton and Julian's Sapho.

Ann Singleton, with John Griffith.

Mabel Hynes, Veva Conway, and H. E. Wilson, with St. George Hussey.

Henrietta Tedro, as special feature with The Man of Mystery.

George A. Summers has signed as business-manager for the Ethel Dyffryn company. Manager Eos Dyffryn has engaged eighteen people for the company.

Robert T. Taines, by Liebler and Company, for Lost River.

Joseph Herbert, Joseph Cawthorn, and John C. Slavin, re-engaged by Frank L. Perley for the Alice Nielsen Opera company next season.

Violet Holls, for The Casino Girl.

J. P. Rutledge, Miron Leffingwell, Harry Le Compte, and Effie Darlin, for Wicked London.

Malcolm Bradley, for Sag Harbor.

Marie Laurens, with F. V. French, as prima donna of the Robinson Comic Opera company for the Summer season at the Arena, Montreal.

Isabelle Underwood, for the season at Morosco's Grand Opera House, San Francisco, with Walter Morosco's new extravaganza company, to sing principal contralto roles.

Warren D. Lombard, for A Day and a Night.

Oscar L. Figman, to originate the role of Rev. Mr. Pounder in the Hanlons' new production, A Lively Legacy.

Forrest Robinson, re-engaged for 'Way Down East.

C. Stuart Johnson, late of the Ah Foon company, with A Pair of Black Eyes.

Irving Brooks, as the Comte de Crebillon, with Henrietta Crosman in One of Our Girls.

Minnie Bowen, by Daniel Frohman for The Manœuvres of Jane.

Sully Guard, as Wallace Winfield in Lights of Home.

Emma Anderson, for A Day of Reckoning.

Leslie Bingham, late with Julia Arthur, for Borderside, which opened in Baltimore last night.

Christopher Bruno, as principal comedian at the Grand Opera House, San Francisco, Cal.

Mazie Lawrence, re-engaged, for the soubrette role with J. C. Lewis' Si Plunkard. George A. Lawrence and Miss Lawrence, with Levi Brothers, for Maloney's Wedding next season.

For Denman Thompson and George W. Byer's Our New Minister: George F. Nash, Charles Barron, Walter Lennox, Sr., Thomas M. Hunter, Leonard Grover, Jr., John Barker, Henry R. Scott, Aubrey Beattie, Lew Pistel, May Noble, Sophie Everett; George W. Ryer, manager; Louis Miller, business-manager; Albert Brown, machinist.

George K. Henery, for Robert Gilmore in George Neville's sketch, A Cold Deal.

Chris Bruno, Douglas Flint, George Lyding, William H. Batchellor, Louise Royce, Ida Hawley, Mabel Russell, Blanche Chapman, Edith Craske, and Ella Aubrey have signed through Arthur W. Tams for the Grand Opera House Stock, San Francisco.

Lillian Dix, for Mrs. Tattleby in The New Minister.

Florence Rossland, for Reaping the Whirlwind.

Pearl Evelynne, for W. A. Brady's Sapho company.

Charlotte Severson, with R. B. Mantell.

Wiseman's Serenaders—David Andrada, Nicolas Sebastian, George H. Wiseman, and Andrew Bode—with Dunne and Ryley, for a Summer season.

Lansing Rowan, by Dunne and Ryley for their Summer company, which will present a repertoire of the Hoyt farces.

Eugenie Hayden, for the Hanlons' production of A Lively Legacy.

Robert Elliott, late leading man of Shenandoah, with Shubert's Stock company, Bastable Theatre, Syracuse, N. Y.

GOSSIP.

James Kyrle MacCurdy is a young Californian who has lately attained considerable prominence. He is playing the leading role in A Guilty Mother at the Grand Opera House this week.

Edwin P. Hilton left for Burlington, Ia., last week, where he will take charge of the Ferris Wheel Park, opening its season May 15.

Arthur C. Pell sailed for London to-day on the *Lahn*. He will make a wheeling trip in the southern part of England and along the coast of France and through Normandy, spending six weeks in Paris. Mr. Pell will return early in August to this country.

Harry B. Smith sailed last week for Europe to be gone a month. While away he is expected to write an act of Foxy Quiller for Jerome Sykes, the lyrics for The Cadet Girl, and a scenario for the Casino's Summer production.

Seymour Hicks is dramatizing Dutton Payne's novel, "Mistress Penwick."

William Hepner has gone to Washington whence he will proceed to West Baden, Ind., to rest and recuperate.

William T. Stead has written a novel, for which the Oberammergau Passion Play serves as the inspiration.

L. W. Browning has gone to Peak's Island, Me., to spend the Summer at his cottage.

Oscar Hammerstein was called as a witness last week in a suit concerning some cigar-making machines which he invented years ago, and which he sold for something over a million. He declared in court that he would have to be paid for the time and trouble necessary to the proper studying up of the matter. This novel idea surprised the justice, who adjourned the case, so that Mr. Hammerstein's claim might have due consideration.

The Greenroom is the title of a bright and attractive weekly that has just made its appearance. The publication is largely made up of anecdotes and light matter of theatrical interest contributed by members of the profession.

Mr. Charles Dwight Folsom, assisted by Francis Fischer Powers, will give an entertainment at Carnegie Lyceum on April 30. Mrs. Folsom, who on this occasion will make her debut as a dramatic reader, will recite a number of selections from her own works.

Roland Reed writes: "I am regaining my strength daily, and I shall resume my professional work in September."

Jacob Litt has gone on a visit to his Western theatres.

Florence Rockwell will play Eleanor Cuyler in support of Robert Hilliard in Mr. Van Bibber next season.

The first annual ball of the employes of the Bijou Theatre, Chicago, was given at the Lessig Club House in that city on April 7.

Mr. and Mrs. Wiley Hamilton gave a luncheon at the Auditorium Theatre, Norfolk, Va., on Easter in celebration of Mrs. Hamilton's birthday.

Nat B. Canton has written the new military farce-comedy, The Soldier's Queen, in which Josephine Sabel is to star next season.

Joseph Lawrence and Carra Melbourne, both of the J. W. Carner Stock company, were married on April 5 at Bellefontaine, O.

The Earl of Rosslyn, known to the stage as James Erskine, was captured in battle by the Boers near Bloemfontein, South Africa, last week.

Manager H. P. Soulier, of the Lyric Theatre, Hoboken, N. J., has been indicted for keeping his theatre open on Sunday.

Louis C. Fitzroy, a chorister of the Castle Square Opera company, fell from the rigging used in the stage setting for Pinafore, last Saturday afternoon, and was severely injured about the hips and arms. He was immediately sent to Bellevue Hospital by the management, but later his friends had him removed to the Presbyterian Hospital, where he is now being cared for. It is thought that unless he suffered internal injuries he will soon recover.

Ethel Branden has resigned from the Shubert Stock company.

Ben-Hur will end its engagement at the Broadway Theatre on May 12.

F. C. Whitney will produce Quo Vadis at the London Adelphi on April 30. Max Freeman sailed hence on Saturday to stage the play.

J. W. Blanchard, having resigned from the management of A Husband on Salary, has has joined Frank C. Bostock to do press work.

Edward L. Bloom filed another petition in bankruptcy in this city last week with liabilities of $8,807, and assets of $2,250, constituting claim for salary alleged to be due. This petition was the result of the cessation of A Greek Slave. Mr. Bloom had filed a bankruptcy petition on Feb. 28, when his liabilities amounted to $22,417.

The Robinson Comic Opera company will commence their [illegible] and Summer season on May 21.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP: Altoona, Pa., April 17.
A BREEZY TIME (Eastern): Fitz and Webster, mgrs.): Leominster, Mass., April 17, Waltham 18, Lynn 19-21, Exeter, N. H., 25, Rochester 27, Portsmouth 28.
A BREEZY TIME (Western; Fitz and Webster, mgrs.): Ladoga, Ind., April 17, Lebanon 18, Frankfort 19, Alexandria 20, Elwood 21, Peru 23, Monticello 24, Logansport 25, Rochester 26, Plymouth 27, Pullman, Ill., 28, Hammond, Ind., 29, Elgin, Ill., 30.
A BUNCH OF KEYS (Gus Bothner, mgr.): Hillsdale, Mich., April 17, Marshall 18, Lansing 19, Ionia 20, Muskegon 21, Grand Rapids 22-25, Kalamazoo 26, Three Rivers 27, South Bend, Ind., 28, S. Chicago, Ill., 29.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Winfield, Kan., April 17, Parsons 18, Pittsburg 19, Joplin, Mo., 20, Carthage 21, Joplin 22, Ft. Scott, Kan., 23, Topeka 24, St. Joseph, Mo., 25, Lincoln, Neb., 26, Sioux City, Ia., 27, Minneapolis, Minn., 30-May 2, St. Paul 3-5.
A DAY OF RECKONING (Julia Morrison): Albany, N. Y., April 16-18, Paterson, N. J., 19-21, Worcester, Mass., 23-28, Pawtucket, R. I., 30-May 2, Holyoke, Mass., 3-5.
A DAY AND A NIGHT (Wm. H. Currie, prop.): Lebanon, Pa., April 18, Easton 19, Freeland 20, Pittston 21, Williamsport 23, Shenandoah 24, York 25, Westchester 26, Bethlehem 27, Morristown 28.
A GILDED FOOL (Wm. Owen; J. D. Dell, mgr.): Aurora, Ill., April 18, Canton 21.
A GRIP OF STEEL (W. J. Fielding, mgr.): St. Mary's, O., 17, Shelby 18, Mansfield 19, Canton 20, Youngstown 21.
A GUILTY MOTHER: New York city April 16-21.
A HOT OLD TIME (Eastern; F. P. Wilson, mgr.): Rochester, Pa., April 17, Jeannette 18, Greensburg 19, Washington 20.
A HOT OLD TIME (The Rays): New York city April 2—indefinite.
A HOT OLD TIME (Western; E. A. Braden, mgr.): St. Paul, Minn., April 22-28.
A HUSBAND ON SALARY: Arkansas City, Kan., April 19, Perry, Ok., 20, Guthrie 21, Oklahoma City 23, Norman 25, Purcell, I. T., 24, Shawnee 26, El Reno, Okla., 27.
A LIVELY LEGACY (Hanlon's): Albany, N. Y., April 19-21, Washington, D. C., 23-28, Baltimore, Md., 30-May 5.
A MAN OF MYSTERY (E. N. McDowell, mgr.): Ypsilanti, Mich., April 17, Findlay, O., 19, Tiffin 20, Chicago, Ill., 23-28, Columbus, O. 30-May 2, Indianapolis, Ind., 3-5.
A PAIR OF BLACK EYES (Betts and Lesse, mgrs.): Athens, O., April 17, New Lexington 18, Cambridge 19, Coshocton 20, New Philadelphia 21, Port Jervis, N. Y., 23, Middletown 24, Danbury, Conn., 25, Watertown 26, Bristol 27, New Britain 28, New York city 30-May 5.
A POOR RELATION (Fred G. Berger, mgr.): Iowa Falls, Ia., April 17, Dubuque 18, 19, Freeport, Ill., 20, Jamesville, Wis., 21, Joliet Ill., 23, Elgin 24, Aurora 25, Sterling 26, Ottawa 27, Kankakee 28, Lafayette, Ind., 30, Frankfort May 1, Muncie 2, Bellefontaine, O., 3, Urbana 4, Hamilton 5.
A ROMANCE OF COON HOLLOW: Chicago, Ill., April 16-May 5.
A RUNAWAY GIRL: Montreal, Can., April 16-21, New York city 23-May 19.
A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Brooklyn, N. Y., April 2-21.
A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): McKeesport, Pa., April 17, Uniontown 18, Johnstown 19, Harrisburg 20, Reading 21, Washington, D. C., 23-28.
A TEXAS STEER: Moberly, Mo., April 18, Keokuk, Ia., 19, Peoria, Ill., 20, Moline 21, Davenport, Ia., 22, Dubuque 23, Freeport, Ill., 24, Rockford 25, Elgin 26, Madison, Wis., 27, La Crosse 28, Winona, Minn., 30.
A TRIP TO CHINATOWN (Fred E. Wright, mgr.): Fitchburg, Mass., April 17, Nashua, N. H., 18, Concord 19, Portland, Me., 20, 21, Boston, Mass. 23-28.
A TRIP TO THE CITY: Holyoke Mass., April 19-21.
A WISE GUY: Cleveland, O., April 16-21.
A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Columbia, Mo., April 17, Fayette 18, Macon 19, Ottumwa, Ia., 20, Grinnell 21.
A YOUNG WIFE: Boston, Mass., April 16-21, Brooklyn, N. Y., 23-28, New York city 30-May 5.
ACROSS THE PACIFIC (Blaney and Vance, mgrs.): Baltimore, Md., April 16-21, New York city 23-28.
ADAMS, MAUDE (Chas. Frohman, mgr.): Chicago, Ill., April 9-21, Omaha, Neb., 23, 24, Kansas City, Mo., 25-28, Buffalo, N. Y., 30-May 2.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Cincinnati, O., April 16-21, Washington, D. C., 23-28, Boston, Mass., 30-May 5.
ANDERSON THEATRE (Ed. Anderson, mgr.): Bennington, Vt., April 16-21, N. Adams, Mass., 23-28, Portsmouth, N. H., 30-May 5.
ARIZONA (La Shelle and Hamlin, mgrs.): Dubuque, Ia., April 17.
ARNOLD STOCK (J. F. Arnold, mgr.): Ironton, O., April 16-21, Charleston, W. Va., 23-28, Parkersburg 30-May 5.
AUBREY DRAMATIC STOCK: Chattanooga, Tenn., April 16-21, Knoxville 23-28.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): St. Louis, Mo., April 16-21, Cincinnati, O., 23-28.
BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Attleboro, Mass., April 17, Portsmouth, N. H., 18, Portland, Me., 19, Bath 20, Rockland 21, Lewiston 23, Berlin 24, Biddeford 25, Claremont 26, Manchester, Mass., 27, Lawrence 28.
BEN HUR: New York city Nov. 20-May 12.
BINGHAM, RALPH: Mansfield, La., April 17, Troupe, Tex., 18, Henderson 19, Pittsburg 20, Bonham 21, Mt. Vernon 23, Lampasas 24, Morgan 25, Whitney 26, Albany 27, Alvord 28, Vernon 30, Quanah May 1, Collinsville 2, 3.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.
BLUE JEANS (H. E. Reed, mgr.): Detroit, Mich., April 16-21, Toledo, O., 22-25, Grand Rapids, Mich., 26-28, Kalamazoo 30, Jackson May 1, Youngstown, O., 5.
BORDERSIDE: Baltimore, Md., April 16-21, Philadelphia, Pa., 23-28.
BROADWAY TO TOKIO (Sire Bros., mgrs.): Philadelphia, Pa., April 9-21.
BRYAN'S COMEDIANS: Lima, O., April 16-21.
BURRILL COMEDY: Brockton, Mass., April 23-28, Waterbury, Conn., 30.
CAMERON CLEMENS (Harry Bubb, bus.-mgr.): Williamsport, Pa., April 16-21, Shamokin 23-28, Shenandoah 30-May 2, Harrisburg 3-5.
CARPENTER, FRANKIE (George K. Robinson mgr.): Brockton, Mass., April 16-21, Newport, R. I., 23-28.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CAUGHT IN THE WEB (W. R. Elmendorf, mgr.): Pittsburg, Pa., April 16-21, New York city 23—indefinite.
CHAPMAN-WARREN (Earl P. Adams): Barton, Fla., April 17, 18, Ocala 19-21, Pensacola 23-28, Mobile, Ala., 30-May 5.
CHATTANOOGA: Cincinnati, O., April 16-21.
CHESTER, ALMA (O. W. Dibble, mgr.): Yonkers, N. Y., April 9-21, Hoboken, N. J., 23-28, Amsterdam, N. Y., 30-May 5.
CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 16-May 5.
CLARKE, HARRY CORSON (What Happened to Jones): Seattle, Wash., April 15-17, Olympia 18, Portland, Ore., 19-21, Boise City, Id., 23, Park City, U., 25, Salt Lake City 26-28, Ausen, Col., 30, Leadville May 1, Cripple Creek 2, Victor 3, Pueblo 4, Colorado Springs 5.
CLIDENCE AND CLARKE: Delphos, O., April 16-21, Defiance, 23-28, Auburn 30-May 5.
COLLIER, WILLIE (Smyth and Rice, mgrs.): Portland, Ore., April 16-18, Tacoma, Wash., 19, Victoria, B. C., 20, Vancouver 21, Seattle, Wash., 22-24, Spokane 26, 27, Wallace, Id., 28, Butte, Mont., 30-May 2, Helena 3, Fargo, N. D., 5.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Chester, Pa., April 16-21, Wilmington, Del., 23-28.
COOTE, BERT: Zanesville, O., April 19.
CORALIE AND CO., DRESSMAKERS (Charles Frohman, mgr.): Boston, Mass., March 26-April 21, Brooklyn, N. Y., 30-May 5.
CRANE, WILLIAM H.: Syracuse, N. Y., April 16-21, Albany 23-25, Buffalo 26-28.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Greensburg, Pa., April 17, Latrobe 18, Charleroi 19, Uniontown 20, Johnstown 21.
DANGEROUS WOMEN: New York city April 16-21.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Winnipeg, Man., April 17, Grand Forks, N. D., 19, W. Superior, Wis., 20, Duluth, Minn., 21, Calumet, Mich., 23, Houghton 24, Ishpeming 25, Marquette 26, Escanaba 27, Manistique 28, Sault Ste. Marie 30, Petoskey May 1, Traverse City 2, Manistee 3, Ludington 4, E. Saginaw 5.
DAVIDSON, FRANK: Dunbar, Pa., April 16-18, Mt. Pleasant 19-21, Irwin 22-25.
DAVIDSON STOCK (Kelly-Kent): Oshkosh, Wis., April 16-21, Racine 22-28.
D'ORMOND FULLER: Fitchburg, Mass., April 16-21, Manchester, N. H., 22-28.
DE TOURNEY, MME. (S. T. Ferry, mgr.): Cedar Rapids, Ia., April 17, Tama 18, Vinton 19, Washington 20, Fairfield 21, Ottumwa 23, What Cheer 24, Grinnell 25, Des Moines 26-28.
DE VONDE STOCK (C. L. Walters and Chester De Vonde): Poughkeepsie, N. Y., April 16-21, Kingston 22-28, Pittsfield, Mass., 30-May 5.
DILLON, JOHN: Traver, Ia., April 17, Dysart 18, Marion 19, De Witt 20, Lyons 21.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DREW, JOHN (Charles Frohman, mgr.): Waterbury, Conn., April 17, Bridgeport 18, Orange, N. J., 19, Elizabeth 20, Trenton 21, Harrisburg, Pa., 23, Scranton 24, Wilkesbarre 25, Syracuse, N. Y., 26, Rochester 27, Ithaca 28, Cleveland, O., 30-May 5.
EIGHT BELLS: Milwaukee, Wis., April 16-21.
ELDON'S COMEDIANS (G. H. Elden, mgr.): Ft. Wayne, Ind., April 16-21, Wabash 23-28, Huntington 30-May 5.
ELROY STOCK (E. S. Brigham, mgr.): Lynn, Mass., April 16-21, Fall River 23-28, Taunton 30-May 5.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec 25—indefinite.
EWING-TAYLOR: Texarkana, Tex., April 16-21, Hot Springs, Ark., 23-28.
FABIO ROMANI (Alden Benedict, mgr.): Minersville, Pa., April 17, Pottsville 18, Harrisburg 19, Lebanon 20, Carlisle 21, Lancaster 23, York 24, Chester 25, Reading 26, Allentown 27.
FAUST (Purvis; J. L. Buford, mgr.): Canton, S. D., April 17, Elk Point 19, Vermillion 20, Blair, Neb., 21, Schuyler 22, Columbus 24, York 26, Aurora 27, Fairbury May 2.
FAUST (Porter J. White): Simco, Ont., April 17, St. Mary's 18, Brantford 19, St. Catherines 20, Hamilton 21, Oshawa 23, Coburg 24, Picton 25, Trenton 26, Kingston 27, Napanee 28.
FERRIS COMEDIANS (Dick Ferris, mgr.): Joliet, Ill., April 16-21, Bloomington 23-28, Aurora 30-May 5.
FISKE, MRS. (Charles E. Power, mgr.): Philadelphia, Pa., April 16-May 5.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FRAWLEY STOCK: Los Angeles, Cal., April 16-May 12.
FROHMAN, DANIEL, STOCK: New York city Nov. 27-April 21, Boston, Mass., 23-28.
GASKELL STOCK (Wm. Gaskell, mgr.): Battle Creek, Mich., April 16-21.
GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): Elmira, N. Y., April 16-21, Buffalo 23-28.
GILMORE, BARNEY (Kidnapped in New York): Chicago, Ill., April 9-21, Detroit, Mich., 23-28.
GILLETTE, WM. (Chas. Frohman, mgr.): New York city Nov. 6—indefinite.
GLAZIER HARRY: Butte, Mont., April 15-17, Bozeman 18, Livingston 19, Billings 20, Fargo, N. D., 22, Winnipeg, Man., 24, 25, Grafton, N. D., 26, Grand Forks 27, St. Cloud, Minn., 28.
GOODWIN, NAT C. (George J. Appleton, mgr.): Cleveland, O., April 16-21, Baltimore, Md., 23-28, Albany, N. Y., 30, Syracuse May 1, Rochester 2, Buffalo 3-5.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
GRIFFITH, JOHN: Burlington, Ia., April 19.
GRIMES' CELLAR DOOR (John P. Mackie, mgr.): Tyrone, Pa., April 17, Altoona 18, 20, Fort Pitt, Apollo 20, Jeanette 21, Connellsville 23, Dawson 24, Rochester 25, Butler 26, Beaver Falls 27, New Castle 28, Akron, O., 30.
HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.
HANS HANSON (J. T. McAlpin, mgr.): Denver, Col., April 16-21.
HARCOURT, JESSIE: Bangor, Me., April 16-21, Augusta 23-28.
HARRIGAN, EDWARD: Plattsburg, N. Y., April 20, Burlington, Vt., 21.
HAVE YOU SEEN SMITH (Thos. H. Davis, mgr.): Centralia, Wash., April 17, Aberdeen 18, Hoquain 19, Tacoma 20, 21, Seattle 22-28, Ellensburg 29, N. Yakima 30, Spokane May 1, Wallace, Id., 2, Missoula, Mont., 3, Phillipsburg 4, Butte, 5-7.
HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21—indefinite.
HEARTS OF THE BLUE RIDGE: Peru, Ind., April 17, Noblesville 18, Paris, Ill., 23.
HELD, ANNA (F. Ziegfeld, Jr., mgr.): Baltimore, Md., April 16-21, Philadelphia, Pa., 23-May 5.
HELLO, BILL (J. J. Rosenthal, mgr.): Milwaukee, Wis., April 16-21.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): New London, Conn., April 16-21, Norwich 23-28.
HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Elkhart, Ind., April 16-21, Richmond 23-28, Springfield, O., 30-May 5.
HIS BETTER HALF: Los Angeles, Cal., April 23-28.
HOLDEN COMEDY (No. 1): Quincy, Ill., April 16-21.
HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOWARD-DORSET: Crawfordsville, Ind., April 16-21, Vincennes 23-28, Champaign, Ill., 30-May 5.
HUEBNER SETTLE CO.: Fairbury, Neb., April 16-21.
HUMAN HEARTS (W. E. Nankeville, mgr.): Cleveland, O., April 16-21, Loraine 23, Akron 24, Newcastle, Pa., 25, Sharon 26, Rochester, N. Y., 30-May 2.
HUMPTY DUMPTY (James B. Dixon, mgr.): Cincinnati, O., April 16-21, Cleveland 23-28, Pittsburg, Pa., 30-May 5.
HUNTLEY-JACKSON: Chicago, Ill., April 9-28.
INTERNATIONAL STOCK: Chattanooga, Tenn., April 16-21, Knoxville 23-28, Lexington, Ky., 30.
IRVING, HENRY: Kansas City, Mo., April 16, 17, St. Joseph 18, 19, Omaha, Neb., 20, 21, St. Paul, Minn., 23-May 2, Minneapolis 3-5.
IRWIN, MAY (M. L. Sire, mgr.): Chicago, Ill., April 16-28, Kansas City, Mo., 30-May 5.
JAMES-KIDDER-HANFORD: So. Bend, Ind., April 18, Kalamazoo, Mich., 19, Jackson 20, Grand Rapids 21, Saginaw 22, Bay City 24.
JEFFERSON COMEDY: New York city April 16-May 26.
JOHNSON COMEDY: Gallipolis, O., April 16-21.
JUST BEFORE DAWN: Hoboken, N. J., April 19-21, Albany, N. Y., 26-28.
KELCEY-SHANNON: Newark, N. J., April 16-18, Buffalo, N. Y., 19-21.
KELLY-KENT: Oshkosh, Wis., April 16-21.
KEMBLE COMEDY: Cuba, Ill., April 16-21.
KENDAL, MR. AND MRS. (Daniel Frohman, mgr.): Buffalo, N. Y., April 16-18, Toronto, Can., 19-21, Philadelphia, Pa., 23-28, New London, Conn., 30.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): York, Pa., April 9-21, Paterson, N. J., 23-28, Elizabeth 30.
KING DRAMATIC (Nathan Appel, mgr.): Cohoes, N. Y., April 16-21, Trenton, N. J., 23-28, Easton, Pa., 30.
KLARK-SCOVILLE: Butler, Pa., April 16-21.
KLIMT-HEARN (Sol Brannig, mgr.): Mahanoy City, Pa., April 16-21, Hartford, Conn., 23-28, Paterson, N. J., 30-May 5.
KERNELL, JOHN (The Hustler; Arthur G. Thomas, mgr.): Montreal, Can., April 16-21, Ottawa 23-25, Watertown, N. Y., 26, Fulton 27, Utica 28, Washington, D. C., 30-May 5.
LABADIE, HUBERT (Edwin Patterson, mgr.): Raleigh, N. C., April 17, Danville, Va., 18, Hinton, W. Va., 20, Gallipolis, O., 21.
LANGTRY, MRS. (Chas. Frohman, mgr.): Brooklyn, N. Y., April 16-21, Baltimore, Md., 23-28, Washington, D. C., 30-May 5.
LENNON STOCK: Bryan, O., April 16-21.
LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Burlington, Ia., April 17, Keokuk 18, Ft. Madison 19, Galesburg, Ill., 20, Monmouth 21, Peoria 22, Moline 23, Davenport, Ia., 24, Clinton 25, Dubuque 26, Freeport 27.
LEYBURN'S BON TON (Frank B. Shalters, mgr.): Waterbury, Conn., April 16-21.
LIGHTS OF HOME (Harry Doel Parker, mgr.): Worcester, Mass., April 16-21, Waterbury, Conn., 23-25, New Haven 26-28, Bridgeport 30-May 2, Hartford 3-5.
MACAULEY-PATTON: Sandusky, O., April 16-21, Erie, Pa., 23-28, Jamestown, N. Y., 30-May 5.
McCABE, JAS. L. (Maloney's Wedding; Matt Sheehey, mgr.): Tipton, Ind., April 17, Peru 18, Rochester 19, Plymouth 20.
McCARTHY, MYLES (J. M. Hyde, mgr.): River Point, R. I., April 17, Wakefield 18, Pawtucket 19-21.
McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Bessemer, Mich., April 17, Calumet 18, 19, Lake Linden 20, Houghton 21, Ishpeming 23.
McFADDEN'S FLATS (Gus Hill, mgr.): Hoboken, N. J., April 16-18, Bridgeport, Conn., 19-21, Brooklyn, N. Y. 23-28, New Haven, Conn., 30-May 5.
MACK, ANDREW (Rich and Harris, mgrs.): Kansas City, Mo., April 16-21, Indianapolis, Ind., 23, 24, Columbus, O., 25, 26, Toledo 27, 28.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Port Huron, Mich., April 16-28, Mt. Clemens, 30-May 12.
MAMSELLE 'AWKINS (Alfred E. Aarons, mgr.): Boston, Mass., April 2-28.
MAN'S ENEMY (Gus Hill, mgr.): Providence, R. I., April 16-21, New York city 23-28, Brooklyn, N. Y., 30-May 5.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Buffalo, N. Y., April 23-25, Youngstown, O., 26, Canton 27, Dayton 28, Chicago, Ill., 30-May 5.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Scranton, Pa., April 17, Mahanoy City 18, Pottsville 19, Reading 20, Allentown 21, Newark, N. J., 23-May 12.
MARKS BROS.: Belleville, Can., April 16-21, Brockville 23-28, Cornwall 30-May 12.
MARLOWE, JULIA (C. H. Dillingham, mgr.): Toledo, O., April 17, Indianapolis, Ind., 18, 19, Columbus, O., 20, 21, St. Louis, Mo., 23-28, Newark, N. J., 30-May 5.
MATHES, CLARA: Las Vegas, N. M., April 16-21.
MAXAM AND SIGHTS: Granite Falls, Minn., April 16-21.
MELVILLE, ROSE: Detroit, Mich., April 16-21.
MEYERS, IRENE: Scranton, Pa., April 16-21, Wilkesbarre 23-28, Port Jervis, N. Y., 30-May 5.
MIDNIGHT IN CHINATOWN: Fall City, Mo., April 17, Nebraska City 18, Lincoln 20, 21, Omaha 22, Sioux City, Ia., 23, Ft. Dodge 24, Iowa Falls 25.
MILLER, HENRY (Chas. Frohman, mgr.): Providence, R. I., April 16-21, Portland, Me., 23, Worcester, Mass., 24, Springfield 25, Waterbury, Conn., 26, Bridgeport 27, New Haven 28.
MISS HOBBS (Charles Frohman, mgr.): Boston, Mass., April 2-21, Chicago, Ill., 23-May 5.
MOHAWK, GO-WON-GO: Logansport, Ind., April 17, Marion 18, Richmond 20, Hamilton 21.
MONROE, GEO. W. (Frank E. Baker, mgr.): St. Louis, Mo., April 16-21, Chicago, Ill., 23-28, Milwaukee, Wis., 30-May 5.
MOREY STOCK: Carrollton, Mo., April 16-21, Moberley 23-28.
MORRISON COMEDY: Haverhill, Mass., April 16-21.
MORRISON, LEWIS: Decatur, Ill., April 19.
MULDOON'S PICNIC (Yank Newell and George H. Adams): Milwaukee, Wis., April 16-21, Oshkosh 30, Green Bay May 1, Marquette, Mich., 2.
MURRAY AND MACK (Joe W. Spears, mgr.): Pensacola, Fla., April 17, Montgomery, Ala., 18, Selma 19, Meridian, Miss., 20, Birmingham, Ala., 21, Memphis, Tenn., 23, 24, Nashville 25, Chattanooga 26, Atlanta, Ga., 27, 28.
MY DAUGHTER-IN-LAW (Chas. Frohman, mgr.): New York city Feb. 26—indefinite.
NETHERSOLE, OLGA (Marcus Mayer, mgr.): New York city April 9—indefinite.
NEXT DOOR (Royer Brothers; J. H. Arthur, mgr.): Saginaw, Mich., April 17, Owosso 18, Ann Arbor 19, Kalamazoo 20, Chicago, Ill., 22-28, Toledo, O., 30-May 5.
O'HOOLIGAN'S WEDDING (George Dupree, mgr.): Reading, Pa., April 16-18, Frankford 19-24.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., April 16-21, Chester, Pa., 23, Reading 24, Mahanoy City 25, Hazleton 26, Allentown 27, Elizabeth, N. J., 28.
OLD ST. STEPHENS (Wallace Fillmore and Co., mgrs.): Dayton, O., April 16-18, Columbus 19-21, Toledo 23-28.
O'NEILL, JAS. (Liebler and Co., mgrs.): Des Moines, Ia., April 17, Davenport 18, Peoria, Ill., 19, Terre Haute, Ind., 20, So. Bend 21, Kalamazoo, Mich., 23, Ft. Wayne, Ind., 24, Toledo, O., 25, Detroit Mich., 26-28, Pittsburg, Pa., 30-May 5.
ON THE STROKE OF TWELVE: Philadelphia, Pa., April 16-21.
ON THE SUWANEE RIVER: Portland, Or., April 16-21, Astoria 23, Centralia, Wash., 24, Olympia 25, Port Townsend 26, Tacoma 27, 28, Seattle 29-May 5.
PAIGE, MAREL (Marshall and Co., mgrs.): Galveston, Tex., April 16-21.
PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Brooklyn, N. Y., April 9-May 5.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Newburgh, N. Y., April 16-21, Binghamton 23-28, Cohoes 30-May 5.
PAYTON, CORSE, SOUTHERN STOCK (J. T. Macaulay, mgr.): Biddeford, Me., April 16-21, Concord, N. H., 23-28, Lewiston, Me., 30-May 5.
PEOPLE'S PLAYERS: Durand, Wis., April 16-21.
PERKINS, WALTER (My Friend from India): Corning, N. Y., April 17, Ithaca 19, Utica 20, 21, Albany 23-25, Oneonta 26, Catskill 27, Bridgeport, Conn., 30.
PECK'S BAD BOY: Holyoke, Mass., April 16-18.
PHELAN STOCK: Manchester, N. H., April 16-21.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
QUO VADIS (Alden Benedict's; H. J. Bernard, mgr.): Rushville, Ind., April 17, Franklin 18, Columbus 19, Seymour 20, Bloomington 21, Bedford 23, Washington 24, Brazil 25, Crawfordsville 26, Greenfield 27, Dunkirk 28, Logansport 30, Kokomo May 1, Anderson 2, Newcastle 3, Alexandria 4, Marion 5.
QUO VADIS (Alden Benedict's; E. C. Summers, mgr.): Memphis, Tenn., April 16-21, Dayton, O., 23-25, Indianapolis, Ind., 26-28, Chicago, Ill., 30-May 12.
QUO VADIS (F. R. Whitney, mgr.): New York city April 9—indefinite.
QUO VADIS (D. H. Hunt, mgr.): New York city April 9—indefinite.
QUO VADIS (Chas. Riggs): Salt Lake City, U., April 16-21, Portland, Or., 23-28.
QUO VADIS (Chas. H. Bonham, mgr.): Gerard, Kan., April 17, Cherryvale 18, Emporia 19, Ottawa 20, Wagner, I. T., 21, Ft. Smith 22.
REAPING THE WHIRLWIND (J. M. Cooke and W. F. Cullen, mgrs.): Hoboken, N. J., May 3-5, Albany, N. Y., 7-9, Troy 10-12, Paterson, N. J., 14-16.
REHAN, ADA: St. Paul, Minn., April 16-18, Minneapolis 19-21, Lacrosse, Wis., 22, Dubuque, Ia., 24, Cedar Rapids 25, Des Moines 26, Omaha, Neb., 27, 28, Denver, Col., 30-May 5.
REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Chicago, Ill., April 16-21.
RICE, FANNIE (G. W. Purdy, mgr.): Pittsburg, Pa., April 16-21.
ROBER, KATHERINE: Lewiston, Me., April 16-21, Bangor 23-28.
ROBSON, STUART (D. V. Arthur, mgr.): New York city March 19-April 21, Brooklyn, N. Y., 23-28.
ROGERS BROS.: Peoria, Ill., April 17, Rockland 18, Milwaukee, Wis., 19-21, St. Paul, Minn., 23-25, Minneapolis 26-28, Indianapolis, Ind., 30.
RUSSELL, DUNBAR AND JAMES COMEDY: Muncy, Pa., April 16-18, Montoursville 19-21.
RYAN, DANIEL E. (E. A. Schiller, mgr.): Findlay, O., April 16-21, Toledo 23-28.
SECRET SERVICE (Charles Frohman, mgr.): Buffalo, N. Y., April 16-21, Auburn 23, Rochester 24, 25, Ithaca 26, Utica 27, Albany 28.
SHANNON, HART: Beloit, Wis., April 16-21, Baraboo 23-28.
SHEARER, TOMMY: Red Bank, N. J., April 16-21, Plainfield 23-28, Trenton May 7-12.
SHORE ACRES (William B. Gross, mgr.): Dixon, Ill., April 17, Freeport 18, Ottawa 19, Kewanee 20, Peoria 21, Canton 23, Keokuk, Ia., 24, Quincy, Ill., 25, Champaign 26, Muncie, Ind., 27, Springfield, O., 28, Brooklyn, N. Y., 30-May 5.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Bath, Me., April 17, Gardner 19, Waterville 20.
SI PERKINS: Sterling, Col., April 16, 17, Longmont 18.
SOTHERN, E. H. (Daniel Frohman, mgr.): Brooklyn, N. Y., April 16-21, Newark, N. J., 23-28, Philadelphia, Pa., 30-May 5.
SOWING THE WIND: Hazleton, Pa., April 17, Shamokin 18, Bridgeport, Conn., 20, 21, New Haven 23-25, Troy, N. Y., 27, 28.
SPOONER DRAMATIC: Lynchburg, Va., April 16-21, Danville 23-28, Charlottesville 30-May 5.
SPOONERS, THE: Lawrence, Mass., April 16-21, Lynn 23-28.
SUCH IS LIFE: Columbus, O., April 23-25.
STULTZ, J. G.: Vancouver, B. C., April 16-21.
SULLY CO. (Willis E. Bayer, mgr.): Troy, N. Y., April 17-19, Gloversville 20, Johnstown 21, Rome 23, Geneva 24, Corning 25, Elmira 26, Wilkesbarre, Pa., 27, Scranton 28, Toronto, Can., 30-May 5.
SUPERBA (Hanlon's: Hartford, Conn., April 18, 19, Springfield, Mass., 20, 21, Lowell 23, 24, Dover, N. H., 25, Portland, Me., 26-28.
TEN NIGHTS IN A BAR ROOM (Booth's): Frankford, Pa., April 16, 17, Wilmington, Del., 18, Reading, Pa., 19-21.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE AMERICAN GIRL (A. Q. Scammon, mgr.): Lynn, Mass., April 16-18, Nashua, N. H., 19, E. Pepperell, Mass., 20, Woonsocket, R. I., 21, Hyde Park, Mass., 24, Portsmouth, N. H., 25, Portland, Me., 26-28.
THE BELLE OF NEW YORK (George W. Lederer, mgr.): St. Louis, Mo., April 16-21.
THE BOWERY AFTER DARK (Samuel Blair, mgr.): Brooklyn, N. Y., April 16-21.
THE CHILDREN OF THE GHETTO (Liebler and Co., mgrs.): Memphis, Tenn., April 18, 19.
THE CHRISTIAN (Effie Ellsler; Liebler and Co., mgrs.): Parkersburg, W. Va., April 17, Marietta, O., 18, E. Liverpool 19, Youngstown 20, Meadville, Pa., 21, Erie 23, Jamestown, N. Y., 24, Bradford, Pa., 25, Warren 26, Titusville 27, Franklin 28, Johnstown 30.
THE CORNER GROCERY: Canastota, N. Y., April 17, Oneida 18, Boonville 19, Carthage 20, Canton 21, Gouverneur 23, Pulaski 24, Ilion 25, Herkimer 26, Phillmore 28.
THE DAISY FARM (J. H. Wallick, mgr.): Jersey City, N. J., April 23.
THE GIRL FROM MAXIM'S (Chas. Frohman, mgr.): Philadelphia, Pa., April 16-21, Springfield, Mass., 23, Lawrence 24, Fitchburg 25, Worcester 26, New London, Conn., 27, Pittsfield, Mass., 28.
THE GIRL IN THE BARRACKS (Rich and Harris, mgrs.): Schenectady, N. Y., April 17, Utica 18, Auburn 19, Rochester 20, 21, Ithaca 23, Elmira 24, Scranton, Pa., 25, Wilkes-Barre 26, Hazleton 27, Harrisburg 28.
THE GREAT RUBY: New York city March 19—indefinite.
THE GREATEST THING IN THE WORLD (Mrs. Le Moyne; Liebler and Co., mgrs.): Wilmington, Del., April 17, Waterbury, Conn., 18, Springfield, Mass., 19, New Britain, Conn., 20, Holyoke, Mass., 21, Providence, R. I., 23.
THE HEART OF CHICAGO (Eastern; Ed. W. Rowland, mgr.): St. Louis, Mo., April 16-21.
THE HEART OF MARYLAND (David Belasco, mgr.): Atlantic City, N. J., April 17, Elizabeth 18, Plainfield 19, Paterson 20, 21, Middletown, N. Y., 23, Newburg 24, Troy 25, 26, Binghamton 27, Schenectady 28.
THE HONEYMOON (May Stewart): Dardanelle, Ark., April 17, Russellville 18.
THE HOTTEST COON IN DIXIE (Phil R. Miller and Will H. Barry): Minneapolis, Minn., April 16-21, Milwaukee, Wis., 22-28, Chicago, Ill., 30-May 5.
THE IRISH ALDERMAN (Thos. H. Davis, mgr.): Washington, D. C., April 16-21.
THE KATZENJAMMER KIDS (Blondell and Pennesy): Paterson, N. J., April 16-18, Morristown 19, Trenton 20, Poughkeepsie, N. Y., 21.
THE LITTLE MINISTER (No. 2: Chas. Frohman, mgr.): Louisville, Ky., April 16-22, Lexington 23, Huntington, W. Va., 24, Portsmouth, O., 25, Ironton 26, Ashland 27, Charleston, W. Va., 28.
THE LITTLE MINISTER (No. 3: Chas. Frohman, mgr.): Chatham, Ont., April 17, St. Thomas 18, St. Catherines 19, Newark, N. Y., 20, Canandaigua 21, Penn Yan 22, Newport 24, Lock Haven 25, Tyrone 26, Altoona, Pa., 27, Johnstown 28.
THE LIMITED MAIL (Elmer E. Vance, mgr.): Louisville, Ky., April 16-21.
THE MISSOURI GIRL (Fred Raymond, mgr.): Cortland, N. Y., April 18, Fulton 19, Lyons 20, Geneva 21, Penn Yan 22, Mt. Morris 24, Warsaw 25, Attica 26, Batavia 27, Le Roy 28, Rochester 30-May 5.
THE OLD HOMESTEAD (Frank Thompson and W. J. Kilpatrick, mgrs.): Chicago, Ill., April 9-21, Cleveland, O., 22-28, Detroit, Mich., 30-May 5.
THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Brooklyn

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CITY CLUB: New York City April 16-21.
CITY SPORTS: Philadelphia, Pa., April 16-21.
CRACKER JACKS (Robert Manchester, mgr.): New York city April 16-21, Boston, Mass., 23-28, Hartford, Conn., 30-May 2, Bridgeport 3-5.
DAINTY DUCHESS: Cleveland, O., April 16-21.
FADS AND FOLLIES (W. R. Bissel, mgr.): New York city April 16-May 5.
FULGORA'S STARS: Washington, D. C., April 16-21.
GAY MASQUERADERS (Gus Hill): Milwaukee, Wis., April 16-21, Detroit, Mich., 23-28.
GRASS WIDOWS: Philadelphia, Pa., April 16-21.
HIGH ROLLERS: Newark, N. J., April 16-21.
IMPERIAL BURLESQUERS: Cincinnati, O., April 16-21.
INDIAN MAIDENS: Washington, D. C., April 16-21.
LONDON BELLES: St. Louis, Mo., April 16-21, Louisville, Ky., 23-28, Cincinnati, O., 30-May 5.
MAJESTIC BURLESQUERS: Buffalo, N. Y., April 16-21.
MISS NEW YORK, JR.: Ottawa, Can., April 16-18.
NEW YORK STARS (Gus Hill, mgr.): Providence, R. I., April 16-21, Montreal, Can., 23-28.
OCTOROONS, ISHAM'S: Indianapolis, Ind., April 16-18.
PARISIAN BELLES: Providence, R. I., April 16-21.
RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city April 9-21.
RICE AND BARTON GAIETY: New Haven, Conn., April 16-18, Lowell, Mass., 19-21.
ROSE HILL ENGLISH FOLLY: Brooklyn, N. Y., April 16-21.
TAMMANY TIGERS (Eastern; Gus Hill, mgr.): Providence, R. I., April 16-21, Montreal, Can., 23-28.
TAMMANY TIGERS (Western; Gus Hill, mgr.): Milwaukee, Wis., April 16-21, Detroit, Mich., 23-28.
TWENTIETH CENTURY MAIDS: Brooklyn, N. Y., April 16-21.
VICTORIA BURLESQUERS: Boston, Mass., April 16-21.
UTOPIANS (T. W. Dinkins, mgr.): New York city April 2-21.
VANITY FAIR (Gus Hill): Chicago, Ill., April 16-21, St. Louis, Mo., 23-28.
WEBER ANR FIELDS' STOCK: New York city Sept. 7—indefinite.
WINE, WOMEN, AND SONG: Paterson, N. J., April 16-21.

MINSTRELS.

BARLOW BROS.': Red Bluff, Cal., April 17, Sacramento 18, Ashland, Ore., 19, Eugene 20, Salem 21.
BEACH AND BOWERS': Shawano, Wis., April 17, Merrill 18, Wausau 19, Rhinelander 20, Marchfield 21.
CULHANE, CHACK AND WESTON'S: Carbondale, Pa., April 17, Deposit, N. Y., 18, Binghamton 20, 21, Greene 23, Walton 26, Delhi 27, Oneonta 28.
DIAMOND BROTHERS': Fulton, N. Y., April 17, Baltwinsville 18, Cortland 19, Ithaca 20.
FIELD, AL. G.: Wooster, O., April 17, Massillon 18, Salem 19, E. Liverpool 20, Wheeling, W. Va., 21, Steubenville, O., 23, Bellaire 24, Barnesville 25, Newark 26, Nelsonville 28, Charleston, W. Va., 30.
GORTON'S: Nyack, N. Y., April 17, Rhinebeck 18, Saugerties 19, Catskill 20, Coxsackie 21, Great Barrington, Mass., 24, Naugatuck, Conn., 25, Winsted 26, Spencer, Mass., 30, Herkimer, N. Y., May 2.
HENRY, HI: Jackson, Mich., April 17, Adrian 18, Kendallville, Ind., 19, Coldwater, Mich., 20, Elkhart, Ind., 23, Laporte 24, So. Bend 25.
NASHVILLE STUDENTS (Rusco and Holland): Hutchinson, Kan., April 17, Sterling 18, Great Bend 19, Larned 20, Kinsley 21, Dodge City 23, Garden City 24, Lamar, Col., 25, La Junta 26, Pueblo 27, Colorado Springs 28, Denver 30-May 5.
PRIMROSE AND DOCKSTADER: Jersey City, N. J., April 16-21.
RICHARDS AND PRINGLE'S (Rusco and Holland): Brainard, Minn., April 17, Duluth 18, W. Superior, Wis., 19, Ashland 20, Antigo 21, Wausau 23, Tomahawk 24, Merrill 25, Marshfield 26, Steven Point 27, Ripon 28.
RUSCO AND HOLLAND'S: Minneapolis, Minn., April 16-18, St. Paul 19-21, Mankato 23, Austin 24, Mason City, Ia., 25, Oskaloosa 26, Ottumwa 27, Chillicothe, Mo., 28, Kansas City 30-May 5.
SUN'S, GUS: Sault Ste. Marie, Mich., April 18, Manistique 19, Ishpeming 21, Iron Mt. 24, Escanaba 25, Menominee 26, Oconto, Wis., 27, Green Bay 28, Oshkosh 29, Fond du Lac 30, Ripon May 1, Waupun 2, Watertown 3, Janesville 4, Waukesha 5, Kenosha 6, Waukegan 7.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Chicago, Ill., April 15—indefinite.
WEST, WM. H.: San Francisco, Cal., April 9-21.

MISCELLANEOUS.

ASCETAM TRIO AND JOHNSON SWISS BELL CONCERT: Union City, Pa., April 17, Greenville 18, Niles, O., 19, 20, Ravenna 21, Cuyahoga Falls 23, Warren 24, Wadsworth 25, Ashland 26, Galion 27, Richmond 28, Marion 30.
BUFFALO BILL: New York city April 23-May 5.
CANADIAN JUBILEE SINGERS: Urbana, Ill., April 17, Danville 18, Rossville 19.
CARRINGTON GREATER AMERICA: Park City, U., April 16, 17, Provo 18, 19, Lehi 20, 21.
EDNA AND WOOD: En route through Chili, S. A.
FAY AND EVA: Omaha, Neb., April 16-21.
FLINTS, THE: Beatrice, Neb., April 16-21, Topeka, Kan., 23-28, St. Joseph, Mo., 30-May 5.
FOREPAUGH-SELLS CIRCUS: New York city April 4-21.
GRIFFITH (Hypnotist): Shreveport, La., April 16-21, Little Rock, Ark., 23-28.
HERRMANN, LEON: Toronto, Can., April 16-21, Niagara, N. Y., 23, Lyons 24, Cortland 25, Johnstown 26, Saratoga 27, Poughkeepsie 28.
KELLAR: Newark, N. J., April 16-21, Philadelphia, Pa., 23-28.
KNOWLES, THE (Hypnotist): Marshalltown, Ia., April 16-21, Boone 23-28, Ft. Dodge 30-May 5.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LENNA HOWE ORCHESTRA: Salem, Mass., April 16-21.
NASHVILLE STUDENTS (Thearle's): Las Animas, Col., April 17, Rocky Ford 18, Pueblo 19, Golden 21.
PADEREWSKI, IGNACE: Helena, Mont., April 17, Butte 19, Salt Lake City, U., 21, Denver, Col., 23, Colorado Springs 24, St. Paul, Minn., 26, Minneapolis 27.
SEVENGALA (Walter C. Mack, mgr.): London, O., April 16-21, Urban 23-28, Delphos 30-May 5.
SUN BROS.' CIRCUS: High Point, N. C., April 17, Kernsville 18, Winston 19, Walnut Cove 20.
WALSH, HENRY (Quincuplexal): Middlebury, Vt., April 16-21, Burlington 23-28.
WELSH BROS.' CIRCUS: Lancaster, Pa., April 14-21.

(Received too late for classification.)

HALL, DON C.: Hanover Wis., April 18-21.
MY INNOCENT BOY: Wheeling, W. Va., April 16-18, St. Louis, Mo., 22-28.
NATIONAL THEATRE (Beck and Nutt, mgrs.): Mechanicsville, Ia., April 20, 21, Lisbon 23-25, Maquoketa 30-May 5.
PERKINS, ELI: Glenwood Springs, Col., April 24, Ogden, U., 27, Logan 28, Dacota City, Neb., May 1, David City 2, Central City 3, Broken Bow 4.
REILLY AND WOODS: Toronto, Can., April 16-21.
RYAN, DANIEL R.: Findlay, O., April 21.
STRAKOSCH OPERA: Burlington, Vt., April 18, 19, St. Albans 20, St. Johns, N. B., 21, Montreal, Can., 23-28, Portland, Me., 30-May 3, Lawrence, Mass., 4, 5.
THE KING OF THE OPIUM RING: New York city April 16-21.
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Kittanning, Pa., April 16-21.
VAN DYKE AND EATON: Anderson, Ind., April 16-21, Marion 23-28.
WALTERS, JULE: Jacksonville, Ill., April 17, Beardstown 18, St. Louis, Mo., 22-28.

ARENA.

HELENA, ARK.—Gentry's Dog and Pony Show 7 drew big crowds.

STOCKTON, CAL.—Norris Brothers' Dog and Pony Show 4, 5 gave four performances to packed tents.

NOTES.

Wallace P. Keffer has been engaged as general agent in advance of the Lowery Brothers' New Olympia Shows.

J. M. J. Kane is manager of advance car No. 1, and general press agent of John Robinson's Ten Big Shows. Oliver Scott is general agent; George W. Aiken, traffic manager; H. P. Ellis, contracting agent, and W. M. Dale will have charge of car No. 2. The show the coming season will require fifty cars for its transportation.

IN OTHER CITIES.

(Received too late for Classification.)

PORTLAND, ORE.

Theatrically the town was quiet 2-7. The Marquam and the Metropolitan were dark. At Cordray's the Boston Lyrics, singing Olivette, Il Trovatore, Boccaccio, the fourth act of Rigoletto, Pretty Persian (first time here), third act of Lucia di Lammermoor, Merry War, and Maritana, had things their own way with good audiences. Have You Seen Smith opened to a full house 8 for a week's run.

Alexander Petschnikoff, the Russian pianist, will give a recital at the Metropolitan 30.

The fourth concert of the Portland Symphony Orchestra will be given at the Marquam 19, under the direction of C. L. Brown, with Jennie Norelli as the soloist.

Tenor Domenico Russo, whose delightful, pure-toned Italian singing with the Boston Lyrics during their fortnight's engagement here at Cordray's has commanded a deal of deserved attention from opera lovers, intersang "Because" for the first time in English at Il Trovatore and Maritana 3 and 7, and made a distinct hit.

Fred A. Cooper and Georgie Cooper, late of the Metropolitan Stock co. here, signed 2 with Harry Corson Clarke, the former to be stage-manager for Mr. Clarke and the latter to do Cissy in What Happened to Jones.

M. L. Hooley, a whilom comedian of the Shaw Dramatic co., left here 3 for Dawson, Alaska, where, after a season of weeks, he purposes going to Nome to build a theatre, and then touring the principal mining towns in Alaska.

Maurice Smith, assistant manager-treasurer of Cordray's, deserves a pat on the back for the creditable manner in which he attended to box-office affairs at Cordray's during the Boston Lyrics' two weeks' run, ending 7. O. J. MITCHELL.

INDIANAPOLIS.

Quo Vadis was given 9-14 by the Grand Stock co. As a sumptuous spectacle it was a great success. The scenery was of the most elaborate character, and a largely augmented cast was required for the production. It was given here in seven acts. Herman Sheldon, who is usually seen in comedy roles, gave an exceptionally clever interpretation of the character of Nero. Carlton Macy was seen to splendid advantage as Pretonius, while Frank Camp ably sustained the part of Marcus Vinicius. Wright Kramer was well cast as Tigellinus, while the Lucan of Thomas Reynolds was a clever interpretation. Mention should also be made of the Ursus of P. J. McLean and George Secor's Chilo. Lavinia Shannon was an admirable Lygia, Lucile La Verne a capable Poppaea, and Monte Donico as Eunice and Willa Martin as Acte did well. The entire performance was satisfactory. The Butterflies 16-21.

The Belle of New York will be seen at English's 13, 14.

Humpty Dumpty is enjoying a very prosperous week's engagement at the Park. This is the second big week's business for this co. at this theatre this season. Several new specialties have been added since the former engagement, chief of which is Herr Becker's trained animals, and Kinno, the juggler. The performance throughout is a very attractive one. Isham's Octoroons 16-18. ALLEN E. WOODALL.

BUFFALO.

Sir Henry Irving and Ellen Terry entertained fair houses at the Star 5-7. The audiences made up in appreciation what they lacked in numbers. The advanced prices undoubtedly was the cause of the house not being packed. Mrs. Fiske's engagement here last January proved that she is about the only star Buffalonians care enough about to "dig deep" in order to see. John Drew presented The Tyranny of Tears 9-11. Joseph Jefferson 12-14. Mr. and Mrs. Kendal 16-18.

Carl Haswin in The Silver King appeared to large audiences at the Lyceum 9-14. Mr. Haswin's interpretation of the leading role was well worth the attention it received. Joseph Slaytor as the villain was clever enough to be hissed. Secret Service 16-21.

Robinson's Stock co. gave The Country Girl before large houses at the Empire 9-14.

A large number of theatrical people have rested in Buffalo during Holy Week, among them the Secret Service and The Little Minister cos.

THE ELKS.

The annual election of Galveston, Tex., Lodge, No. 126, resulted as follows: C. N. Rhode, E. R.; R. S. Davison, E. L. K.; J. K. Wallis, E. L. K.; Lewis Fisher, E. L. K.; O. E. Orden, Tiler; Maurice Meyer, Secretary (re-elected); M. D. Gleckman, Treasurer (re-elected).

Atlantic, Ia., Lodge, No. 445, initiated nine new members April 9, after which a social session was held.

The following officers have been chosen by Butler, Pa., lodge: E. R., B. Kemper; E. L. K., A. M. Campbell; E. L. K., A. B. Purvis; E. L. K., Carl H. Leighner; Treasurer, T. M. Baker; Secretary, F. T. Niggle; Tiler, J. A. Walter; Trustee, F. H. Murphy, representative to Grand Lodge, F. M. Keene; alternate, W. T. Mechling.

Fond du Lac, Wis., Lodge, No. 57, installed the following officers on April 7: E. R., William C. Reinig; E. L. K., Joseph H. Wilkins; E. L. K., Otto Kummeron; E. L. K., L. P. Hathaway; Secretary, Will F. Rink; Treasurer, Fred S. Chandler; Trustee, T. F. Mayham; representative, E. W. Clark; alternate, Nathan R. Heath; Tiler, Charles Werner.

Jackson, Tenn., Lodge, No. 192, elected the following officers March 18: E. R., George Mannell; E. L. K., G. S. Gorman; E. L. K., C. E. Castle; E. L. K., H. L. Hungerford; Secretary, A. Z. Hirsch; Treasurer, F. W. Adamson; Tiler, C. R. Collins; Trustee for three years, J. C. Botts; representative to Grand Lodge, C. H. Stetzel; alternate, W. T. Harris.

During the recent engagement of the Waite Comedy company at Fall River, Mass., the local Elks presented to George H. Summers a silk umbrella and a handsome floral token. Robert R. Simmonds made the presentation speech. Mr. Summers is a member of Atlantic City Lodge, No. 276.

Newport News, Va., Lodge, No. 315, has elected these officers: E. R., T. J. Fitzpatrick; E. L. K., F. J. Doherty; E. L. K., C. R. Williams; E. L. K., Frank Roth; Secretary, J. D. Bohekein; Trustee, J. A. Hirshberg; Treasurer, A. L. Powell; Tiler, A. V. Dillion; representative to Grand Lodge, J. E. Williams. No. 315 is in a healthy condition, having 140 members in good standing. The trustees have just purchased a lot for $3,000, and will erect thereon a new home.

Jamestown, N. Y., Lodge, No. 263, has elected the following officers for the ensuing year: J. C. Mason, E. R.; E. J. Swetland, E. L. K.; F. W. White, E. L. K.; Walter Russell, E. L. K.; R. C. Bradshaw, Treasurer; W. R. Botsford, Secretary; Louis Heineman, J. Wells King, and George Jackson, Trustees; William R. Blackstone, chairman of Room Committee.

Bowling Green, Ky., Lodge, No. 320, are preparing for their annual minstrels, to be given April 20.

Past Exalted Ruler Grant Mitchener installed the officers of Valparaiso, Ind., Lodge, No. 500, on April 9. Exalted Ruler E. M. Burns appointed C. S. Ball, Inner Guard; William Daly, Esquire, and Henry F. Black, organist. A banquet was served after the installation. A number of visitors from neighboring lodges were present.

Phœnix, Ariz., Lodge, No. 335, has elected the following officers; Ed Butts, Jr., E. R.; R. Anderson, E. L. K.; George P. Bullard, E. L. K.; W. D. Foster, E. L. K.; George Grosvenor, Secretary; W. Plattner, Treasurer; Richard Castella, Tiler; Percy Scoville, Sam Korrick, and J. Bradley, Trustees. The lodge has been incorporated and has elected a board of seven trustees for the purpose of issuing stock and securing a home of its own. The capital stock is $5,000, divided into shares of $10 each.

Racine, Wis., Lodge, No. 252, has elected as officers to serve the ensuing year: E. R., A. Huguinin; E. L. K., C. D. Finch; E. L. K., M. J. Gillen; E. L. K., James Pritchard; Tiler, George Covert; Secretary, A. W. Dietrich; Treasurer, C. R. Carpenter.

Marion, Ind., lodge will hold a street fair and carnival June 4 to 10. Among the attractions will be a Midway, containing many interesting features. On June 5 the Elks' State meeting will be held. The Elks' parade will take place June 6.

The installation of officers of Atlanta, Ga., Lodge, No. 78, took place April 5. Many guests were present to witness the ceremony. The officers installed were; E. R., E. J. Walker; E. L. K., E. C. Guthman; E. L. K., William Kling; E. L. K., John Kelley; Secretary, Theodore Mast; Treasurer, Macon C. Sharp; Tiler, Fred S. Crabbe; Esquire, Dr. D. B. Smith; Chaplain, C. C. Nichols; Inner Guard, H. W. Anderson; Organist, George Levison; Trustees, James Shirlen, S. B. Webb, and H. McKenzie.

The following officers have been elected for the ensuing year by the Stockton, Cal., Lodge, No. 218: E. R., C. L. Ruggles; E. L. K., A. Ashley; E. L. K., Gus G. Grant; E. L. K., Bert W. Lewis; Secretary, A. Hanson; Treasurer, Robert Teefy; Tiler, Robert Knowles; Trustees, T. W. Newell, Captain Brooks, Richard Luzen.

Portland, Ore., Lodge, No. 142, held its annual election April 5. The new officers of the lodge are: Alexander Sweek, E. R.; George Chamberlain, E. L. K.; John Lamont, E. L. K.; Harry Ripple, E. L. K.; Louis Dammasch, Secretary (re-elected); A. D. Charlton, Treasurer (re-elected); W. H. Upson, Trustee (re-elected); W. J. Connor, Tiler, and Henry D. Griffin, Past Exalted Ruler, representative to the next session of the Grand Lodge.

Baton Rouge, La., Lodge, No. 490, held its annual installation of officers April 4, after which the newly elected officers invited the lodge to a banquet. The lodge will give an entertainment April 16, entitled A Merry Night with the Elks. The corner-stone of the New Elks' Theatre will be laid by the lodge at an early date. Grand Exalted Ruler B. M. Allen is expected to deliver the oration.

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OTTAWA, CAN.
Russell Theatre.

HAMILTON, CAN.
Grand Opera House.

DETROIT.
The Lyceum, Whitney Grand, The Empire.

CLEVELAND.
The Lyceum, Cleveland Theatre.

GRAND RAPIDS.
Grand Opera House, Powers'.

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TELEGRAPHIC NEWS

CHICAGO.

A Snow Storm Injures Business—Theatres Inspected—Local Notes.

(Special to The Mirror.)

CHICAGO, April 16.

The theatrical business of last week here was seriously injured by a two days' snowstorm and its consequent slush, but Saturday was clear, and the sun smiled yesterday upon the only real novelty of the week when May Irwin presented her new play at the Grand Opera House. Her Sister Mary is the best vehicle she has ever had, her company is better than ever, and the reception last night argues well for the success of the two weeks, after which Richard Mansfield opens at the Grand.

The telegraph companies reaped quite a harvest last Monday from the many admiring Chicagoans who felt it their duty to wire William H. Crane their best wishes for his success in David Harum, in which he opened that night in Rochester. Ned Kennedy, of the Auditorium telegraphed: "Hope that David will make as big a hit with the public as he did with Goliath."

Many months ago, before the Castle Square Opera company became a local institution, the promoters of the annual Methodist general conference engaged the Studebaker Theatre for the month of May, 1900, and as a consequence the branch of the company now here will wind up its season next week, giving Faust, Il Trovatore, Mignon, and Carmen. This week I'Pagliacci and Pygmalion and Galatea is the double bill. On May 30 the original Chicago branch of the company will reopen the house.

The other day Billy Russell, advertising man of the old Columbia, sent me one of the brass lyres which adorned the boxes of the burned house, and I shall prize it as a souvenir. These lyres were put up, either when William Ananias McConnell managed the theatre, or when J. M. Hill edited the box-office statements.

In Old Kentucky had two big weeks at McVicker's, where Blanche Walsh and Melbourne MacDowell opened a week's engagement in Cleopatra last night, filling in the time before Otis Skinner puts on Prince Otto next Sunday night. Walter Burridge has prepared a number of big sets for Prince Otto, and those who have attended the daily rehearsals predict great things for the play.

Weber and Fields and the Rogers Brothers do not have it all their own way. For instance, a Hebrew attorney, arguing before me in the police court the other day, said, in speaking of the defendant: "Id iss nod vot he do; id is vot he don'd do!"

Maude Adams in The Little Minister at Powers' opened the second and last week of her engagement to-night. She will be followed on Monday by Irving and Terry for a week.

The Forty Club will leave the Grand Pacific Hotel and go back to their old home, the Wellington, on April 24.

Shakespeare followed The Dancing Girl at the Dearborn Theatre yesterday, the stock giving a very creditable performance of As You Like It, with Julia Stuart, as Rosalind, and Howell Hansel, as Orlando.

George Ober, Ada Bernard, and other capable players followed Corinne in The Little Host at the Great Northern yesterday, presenting Hello, Bill. George Monroe will follow next Sunday in Mrs. B. O'Shaugnessy.

The new policy of Manager Hutton appears to be a winner at the Lyric. Yesterday a new farce, called The Music Hall Girl, was put on, along with vaudeville features. The Royer Brothers will follow in Next Door.

Sapho is presented over at the Academy of Music by Floy Crowell and Harrison J. Wolfe, following Three of a Kind.

Remember the Maine is the bill at the Bijou this week. It will be followed next Sunday by For Liberty and Love.

Manager Will J. Davis has secured from George P. Upton, of the *Tribune*, a valuable manuscript volume containing notes on Chicago amusements, dating back to the year 1847.

Quo Vadis said farewell at Hopkins' Saturday night, and yesterday the stock gave an elaborate revival of Around the World in Eighty Days.

Until the Columbia insurance is adjusted it will not be decided whether or not the theatre will be rebuilt. Since the fire the building department has inspected all the local theatres, and has insisted upon many safety alterations in several of them. The Grand, in its remodeled form, will be dedicated by Mr. Mansfield, and during the Summer its stage will be rebuilt.

Human Hearts was succeeded up at the Alhambra yesterday by Coon Hollow. A Man of Mystery returns next week.

Madame Gadski and George Hamlin will be the soloists at the Apollo Club's Easter oratorio at the Auditorium, April 26, along with Mrs. Marshall Pease, of Detroit, and C. W. Clark.

J. J. Murdock, the man with the girl with the auburn hair, will manage the vaudeville at the Masonic Temple Roof Garden and the San Souci Park Casino this Summer.

The ninth season of the Thomas Orchestra, now drawing to a close at the Auditorium, has been very successful. The soloist this week is Leopold Kramer, concert master of the orchestra.

From far off Sydney, New South Wales, Jim Love writes of Nance O'Neill, under date of March 13, as follows: "The American girl with the Irish name has 'em standing on their heads. It's a long way to come for the eggs, but we'll get 'em if the plague don't get us."

"BUFF" HALL.

BOSTON.

Quo Vadis Reaches the Hub—Changes and Notes—Summer Plans.

(Special to The Mirror.)

BOSTON, April 16.

Boston is a trifle late in the matter of Quo Vadis, but it will make up for lost time by doing it twice a day from now out. The Castle Square could not begin to hold the crowds that wanted to get in to see the production by the stock to-night.

Marie Dorai made the dramatization used for this production, and she has divided the incidents of the novel into seven scenes. The first is in a public garden in Rome, where Lygia declines the offer of Vinicius and is taken to the palace of Nero. The next shows the Bacchanalian revels in the palace, where Vinicius insults Lygia, who is rescued by Ursus. The third is at the home of Vinicius and shows the start of the pursuit of Lygia. In the fourth, a highway near Rome, Vinicius almost overpowers Lygia, but is, in turn, captured by the Christians. The retreat of the Christian near Ostrianum is shown in the fifth scene, which is devoted to the conversion of Vinicius and Lygia's declaration of love for him. In the sixth Vinicius attempts in vain to rescue Lygia from the prison where the Christians have been thrown after the burning of Rome, and the play ends with the amphitheatre scene.

The production has been put on the stage in an unusually elaborate manner for the Castle Square, and the pageants were exceeedingly well arranged. Lillian Lawrence took the honors with her capital work as Lygia, and Leonora Bradley, the bride of April 8, was fairly overwhelmed with applause when she entered.

Francis Wilson opened his annual engagement at the Tremont to-night in Cyrano de Bergerac. In the cast was Pauline Hall, who has not been seen here in comic opera for some time. Erminie will be revived before the engagement is over.

Alice Nielsen played to the capacity of the Museum to-night in The Singing Girl. The performance was specially interesting as it was a benefit to S. W. McKee, T. B. Lothian and J. R. Keene, business-manager, treasurer and ticket agent of the house, which was sold out far in advance.

At the Park, Make Way for the Ladies was put on by the same players who were seen here in Coralie and Company, which farce, judging by the Boston reception, will now be laid on the shelf for a protracted rest.

On the Mississippi is the offering of the stock at the Bowdoin Square this week and they are giving away souvenir copies of "Quo Vadis" and "Sapho," as well as photographs of Edith Talbot.

Mam'selle 'Awkins will remain this week at the Columbia and then comes The Lady Slavey with Marie Dressler, Charles Denby and Dan Daly.

Annie Russell is in the last week of her engagement at the Hollis with Miss Hobbs, and the announcement is made that the first half of her next season will be devoted to A Royal Family, by Capt. R. Marshall, while Louis N. Parker's dramatization of "Lorna Doone" may be given later in the season.

A Young Wife opened well at the Grand Opera House to-night and brought back two Boston favorites, Selma Herman and Frank Tannehill, Jr.

Oliver Doud Byron's melodrama, The Inside Track, had an excellent production by the stock at the Grand to-night.

After the performance at the Museum to-night a number of friends of Samuel W. McKee, the business-manager of the house, took him in hand and escorted him to a dinner given in his honor.

Fay Templeton's return to Boston with Broadway to Tokio promises to be the extravaganza event of the Spring. An engagement is to be played at the Tremont.

A. H. Chamberlyn has made a ten-strike by arranging for a Summer garden in the rear of the Columbia and connected with it so that it can be run with one license.

The Dartmouth College Dramatic Club presented The Magistrate in the Dorchester Women's Club house and showed how admirably they had been coached by Kate Ryan and Lillian Lawrence.

Corinne is booked at the Grand Opera House in The Little Host.

William Gill, of the Tremont, has painted the scenery for the Malden Auditorium, the latest addition to the list of suburban theatres.

Edgar Lothrop, son of G. E. Lothrop, proprietor of the Bowdoin Square, Howard and Grand, has returned from a trip to the South greatly improved in health.

S. Goodfriend, who came here with Henry Miller and also did the advance work for Coralie and Company, will go in advance of Mam'selle 'Awkins.

Paula Edwardes was the guest of friends on Massachusetts Avenue during her Boston engagement with A Runaway Girl. She is a great social favorite and many entertainments were given in her honor.

The Vincent Club, an organization of society girls who help the hospital named in memory of Mrs. J. R. Vincent, of the old stock at the Museum, will give a vaudeville entertainment at Copley Hall, April 21-24. Not a man is to be allowed to attend the performance.

Several companies playing near Boston have been embarrassed during the past week by a strike of the workmen at the Boston Job Print, which does most of the theatrical printing for this part of New England. This has not been for some time a union shop, although it formerly was, and there has been some dissatisfaction among the employees because the concern has not conformed to union requirements. As it is so late in the season the strike has not made the trouble it would have made two months ago.

Lotta Crabtree lost the case brought against her by John J. Cadigan, the real estate man who tried to lease what is now Gould's Hotel to Gould and Pollo, but did not do so. Miss Crabtree withdrew the property and placed it in the hands of John B. Fitzpatrick, who effected the lease. Then Mr. Cadigan sued for commission and the jury awarded him $2,847. He tried also for $8,000 pay for services in seeking a buyer, but this part of the suit was thrown out.

It is not true that the Strakosch Opera company will open a long season at the Tremont this Summer. On the contrary, the house will be occupied by a Summer stock under direction of J. H. Gilmore and L. J. Rodriguez, who was here as business-manager with Julia Marlowe. Mr. Gilmore will head the company and it is quite possible that Mary Sanders may play here during the Summer. The Tremont's next season will open Aug. 27 with The Dairy Farm.

A. H. Dexter has been engaged to manage Charles River Park for the Summer season. There will be out of door spectacles and cycle races.

There promises to be more trouble about the estate of John Stetson, Jr., the late theatrical manager. Adah Richmond Stetson has brought a writ seeking to recover dower in real estate owned by Mr. Stetson at the time of his death, but not standing of record in the name of the tenant, his father, upon the ground that she is the lawful widow of the deceased and as such entitled to one-third of the lands which he held. The father denies that she was the lawful wife of his son, and now Chief Justice Mara, in the equity session of the Superior Court, has ordered her to file specifications as to the time and place of marriage and the person who performed the ceremony.

Louis Aldrich, as president of the Actors' Fund of America, was in town last week arranging for the benefit given at the Boston last night, and much of the success of the affair was due to his personal efforts.

Joseph P. Harris has been awarded $932 in his suit against William H. West for having a song book privilege taken away from him.

JAY BENTON.

PHILADELPHIA.

Mrs. Fiske at the Auditorium—Creston Clarke at the Park—Other Easter Bills.

(Special to The Mirror.)

PHILADELPHIA, April 16.

The signal feature of Easter week, in fact the important theatrical event of the season, is the appearance of Mrs. Fiske in her production of Becky Sharp at Gilmore's Auditorium, where there gathered this evening one of the largest and most brilliant audiences ever seen in a Quaker City playhouse. Mrs. Fiske's superb performance received enthusiastic recognition. Her supporting company is of superior merit throughout. The scenic display is particularly fine, the ball room scene, with the original rich costumes and Waterloo finale, attracting deserved notice. The house is sold out for the opening week, and the engagement will be one of the most successful of the season in this city.

Creston Clarke, with Adelaide Prince and excellent supporting company, inaugurated his annual Spring engagement of four weeks at the Park Theatre to-night, presenting Richard III. to a large house. The drama is carefully presented with entirely new scenery and magnificent costumes, far superior to any previous efforts of the star.

Broadway to Tokio is in its second week at the Broad Street Theatre. Otis Harlan is not in the cast, as originally announced, but, nevertheless, it is a big spectacular show, deserving of large patronage. Virginia Calhoun in Border Side next week. E. H. Sothern and Virginia Harned, April 30 to May 12.

The Mask and Wig Club of the University of Pennsylvania give their annual Easter week entertainment at the Chestnut Street Opera House. The present burlesque is titled Mr. Aguinaldo of Manila. The friends and families of the participants contribute most of the patronage. Mr. and Mrs. Kendal are underlined. Wheels within Wheels, April 30.

The Girl from Maxim's is brought back to the Chestnut Street Theatre to fill in open time. As a drawing card the farce has had its day and the better class of patrons are wisely avoiding it. Anna Held returns April 23. Weber and Fields, May 7.

The Rounders, with Thomas Q. Seabrooke and Dan Daly, is in its second and last week at the Walnut Street Theatre. Business is not up to expectations. Mam'selle 'Awkins, April 23—indefinite.

The Durban-Sheeler Stock company at the Girard Avenue Theatre gives an excellent production of The Shaugraun, with Walter Edwards as Conn and Rose Stahl as Claire. Large patronage. The Two Orphans, April 23.

At Forepaugh's Theatre the stock company appears in an elaborate production of Humanity. Harry Haskins, an expert swordsman, is specially engaged for the duel scene. Business large. Next week Bonnie Scotland.

Two Little Vagrants plays a return date at the National Theatre. The King of the Opium Ring underlined. The Sorrows of Satan, April 30.

On the Stroke of Twelve is at the People's Theatre this week. Business is improving here. Kellar will follow.

The Standard Theatre has the stock company in Eagle's Nest, with the following specialty people between the acts: Ed Dean, Ricci and Chandler, Miss Minke, and Koppe. A Fair Rebel next week.

Dumont's Minstrels at the Eleventh Street Opera House present a lively programme for Easter week, the new and timely burlesque, Why Dewey Runs for President, with Hughey Dougherty as the Admiral's Secretary giving away the secrets. Big business.

Keith's Theatre, on account of the many novelties offered, opened at 9.30 A.M. this morning, and people were constantly waiting in the lobbies to obtain admission. On the bill are Joseph Hart and Carrie De Mar, in A Close Call; George Thatcher, Cook and Sonora, Lillie Western, Clarice Vance, Holloway Trio, Mazie King, Fred Emerson Brooks, Kelly and Mason, Dunbar and Harris, Anderson's Novelty Quintette, the Maginleys, White and Harris, the Carsello Sisters, and the biograph.

The strongest and most costly programme of the season at the Grand Opera House is furnished this week, presenting Della Fox and a half dozen pretty girls, Josphine Sabel, Gus Williams, Dolan and Lenharr, Jennie Yeamans, Smith and Campbell, Lelliott, Bush and Lelliott, Newell and Sherrette, the Metweef Duo, Russian dancers; Vernon, the Fransioli Sisters, and an orchestra of thirteen pieces. The house was crowded.

The Arch Street Theatre remains closed.

The two concerts at the Academy of Music, for the relief of American soldiers and sailors killed in the Philippines realized about $13,000. Paderewski will give his last recital at the Academy of Music May 5.

S. FERNBERGER.

WASHINGTON.

Three Little Lambs Returns—James Young in Lord Byron—A Budget of News.

(Special to The Mirror.)

WASHINGTON, April 16.

The Lafayette Square reopened to-night after three weeks of darkness with a return engagement of Three Little Lambs. A large and appreciative audience applauded the presentation. Raymond Hitchcock, Edmund Lawrence, and Marie Cahill were constantly in evidence and kept things moving in a lively fashion. Nellie Braggins, Clara Palmer, Violet Goodall, Frances Gordon, Gertrude Townsend, William E. Philp, William T. Carleton, Harold Vizard, and Tone Hadaway filled the principal roles with credit.

The New National Theatre is dark to-night. Tuesday and Wednesday nights local attractions will occupy the house. Wednesday afternoon The Heather Field will be given. The Grau Opera company will fill out the week. Viola Allen in The Christian will follow.

James Young is at the Columbia Theatre this week in Rida Louise Johnson's play, Lord Byron, opening to good attendance. The story deals with an eventful period of the poet's life, and is full of interest. Mr. Young scored a success. A strong company assists him. A Lively Legacy next week.

The Irish Alderman is presented at the Academy of Music. Charles F. McCarthy is funny in the title-role. I. P. Sullivan, Joseph Mitchell, Fred Wenzel, Fred Lucier, Josie Sisson, Rose Lucier, Kitty Walsh, Evelyn Forbes, and Maude McCarty do good work. A Temperance Town will follow.

The Choral Society, for their closing concert of the season, will give a selection of operatic solos and choruses, including the sextette from Lucia, the quintette from Die Meistersinger, and finales from Aida and Die Meistersinger, at the Congregational Church, April 27. The soloists engaged are Mary Helen Howe, Sara Anderson, Mabelle Louise Bond, Charles A. Kaiser, W. D. McFarland, Julian Walker, Bernard A. Ryan, and Myron W. Whitney, Jr.

Notwithstanding Holy Week, N. C. Goodwin and Maxine Elliott in When We Were Twenty-One at the New National, and Frank Daniels in The Ameer at the Columbia, played to immense business.

De Wolf Hopper in The Charlatan is booked to appear at the Columbia Theatre week of May 7. Paderewski May 4. Weber and Fields' Stock company May 16.

Frank Daniels will close his season May 19, and after two months in Europe will return in May, opening his next season at Manhattan Beach in August.

The legion of home friends of popular Tim Murphy are elated at his triumph in The Carpetbagger in your great big city, that was so dilatory in recognizing a good thing.

A clever actor who was unfortunately overlooked in my wire last Monday night was James Kyrle McCardy, of A Guilty Mother, at the Academy of Music. In a number of character parts, as the detective, Jack Rutland, he won strong press notices.

J. K. Burke, formerly of the New Grand, will book the vaudeville acts for Glen Echo, on the Potomac, during the Summer.

Wildwood, one of our most attractive suburban resorts, will open for the season early in May. T. Arthur Smith, treasurer of the New National Theatre, has leased the grounds. The amusements presented will be of a varied character.

JOHN. T. WARDE.

ST. LOUIS.

Castle Square Company in Tannhauser—Big Business at All Theatres—Notes.

(Special to The Mirror.)

ST. LOUIS, April 16.

At the Olympic this evening Because She Loved Him So, with J. E. Dodson and Annie Irish in the leading roles, and supported by Francis Carlisle, Kate Meek, Eleanor Braham, Ralph Dean, Tully Marshall, W. J. Constantine, Charles Eldridge, Roy Fairchild, Margaret Fielding, Marion Fairfax, Margaret Mayo, and Frances Comstock, opened for the week. To-night's performance was for the "benefit" of Assistant Treasurer Dick Richey. Doorkeeper J. A. Streeper and Advertising Agent Dick Lightner.

After their Holy Week rest the Castle Square Opera company opened to-night with Tannhauser, and from the advance sale it would seem that this week's business will exceed even the phenomenal week of Lohengrin, which up to to-night was the largest week's business this popular organization has enjoyed since the opening of the season. The cast was: Elizabeth, Yvonne de Treville; Venus, Adelaide Norwood; Wolfram, W. W. Hinshaw; Landgraf, W. H. Clarke; Tannhauser, Barron Berthald; Walter, Rhys Thomas; Shepherd Boy, Della Niven; Bitterhof, E. N. Knight; Reinmar, Francis J. Boyle; Heinrich, A. Horty; Pages, Anna Ware, Lillie Lambert, Lillie Lancaster, Louise C. Manning. Selma Kronold will alternate as Elizabeth, Rose Cecilis Shay as Venus, Harry Luckstone as Wolfram, Frank H. Belcher as Landgraf, Miro Delamotta as Tannhauser, and D. J. McCaffrey as Walter. Following Tannhauser comes the farewell week with a repertoire of five operas, as follows: Monday, Il Trovatore; Tuesday, Lucia di Lammermoor; Wednesday, matinee and evening, The Mikado; Thursday evening and Saturday matinee, Faust; Friday and Saturday evenings, Aida. All these were exceptionally successful when presented during the season and for that reason are given farewell presentations by request of the multitude of patrons of Music Hall, who were requested by the management to express their preferences. William Parry, of the American Theatre, New York, and Frank Ranney, are directing the production of Tannhauser in the absence of E. P. Temple in New York.

Henry W. Savage, proprietor of the Castle Square Opera company, was here on business Tuesday and Wednesday and left Wednesday night for New York. He is very much pleased at the results of the season and it is thought likely that his company will be here for another and longer season next Winter.

The Belle of New York opened at the Century last night. Adele Ritchie is leading the Salvation Army, and her original aids are William Cameron, George A. Schiller, George Fortescue, E. J. Connelly, James Darling, W. P. Carleton, George Hawley, Hattie Moore and Toby Claude.

The Columbia Theatre presents Mrs. Felix Morris in a monologue, How It Happened; Clifford and Huth, Patrice, Dewitt and Burns, Tegge and Daniel, Mr. and Mrs. Dan Hiatt, Wormwood's monkey circus, Ray Burton, Le Roy Millard, Kelly and Davis, Warren and Howard, Howard and Moore, and the kinodrome.

The Heart of Chicago opened at Havlin's yesterday to the usual full houses. How Hopper was Sidetracked April 22.

The Grand did a moderate business last week with The Girl from Chili, but anticipate a good week with Corinne in The Little Host, which opened to good business yesterday.

Holy Week had no bad effect on the attendance at Manager Butler's Standard, where The Merry Maidens have just closed a successful week, and gave way to Rose Sydell's London Belles, who opened yesterday for fourteen performances.

At Hopkins' Imperial, In the Ozarks, a play by a local author, played to good business last week. The stock company puts on The Merchant of Venice this week, with Lawrence Hanley as Shylock, Maurice Freeman as Bassanio, and Victory Bateman as Portia.

F. C. BREWER.

BALTIMORE.

Anna Held at Ford's—Production of Borderside—Lyceum Stock's Farewell.

(Special to The Mirror.)

BALTIMORE, April 16.

Anna Held and an excellent company appeared at Ford's Grand Opera House this evening in Papa's Wife. The comedy was enjoyed by a large audience. N. C. Goodwin and Maxine Elliott will follow.

At the Academy, Borderside, a play of Maryland life, by Eva Foster Riggs, was presented for the first time on any stage. The

J. E. WILLIAMS.

The best managed one-night stand in the country is what many leading managers pronounce the Grand Opera House at Oshkosh, Wis., which is personally conducted by J. E. Williams, a picture of whom oppears above. Mr. Williams has been in the theatrical business practically ever since he reached manhood, and his training and experience in that line are thorough and practical. Previous to taking charge of the Oshkosh Grand, ten years ago, he was identified with a number of ventures, and a steady and uniform degree of success has attended his movements. When Mr. Williams assumed control of the Grand Opera House at Oshkosh, that institution, from a multitude of causes, had no standing in the theatrical world, and only a man possessed of Mr. Williams' business ability, high order of judgment and indomitable energy could have raised it to its present plane. Mr. Williams has succeeded in making the Grand Opera House a thoroughly satisfactory and popular institution, not only in the immediate city, but in all tributary territory. Personally Mr. Williams is popular. He has the confidence that a thorough knowledge of his business, as well as of mankind and things in general gives. The good faith that marks his intercourse with managers and all persons with whom he does business gives him a position that few men attain. Mr. Williams, owing to his integrity in all business dealings, has received the sobriquet among managers of "Honest John," and a more effective testimonial of his worth can hardily be conceived of.

play tells of a Southern girl left an orphan by the death of her mother and the supposed desertion of her father, who has dreamed of the home coming of her father as the event that was to fill her lonely life with sunshine. Through a confusion of names she mistakes for her father a stranger who has exhibited toward her considerable tenderness. For several weeks he indulges her belief and is busy ferreting out the whereabouts of the absent one, and finally restores to the self-elected daughter the real father. She has conceived by this time an ardent affection for the self-sacrificing lover and gives him her heart. Virginia Calhoun is starred in the leading role and is supported by Stephen Grattan, formerly of the Lyceum Theatre Stock company, Lawrence Eddinger, Eugene Sanger, Miriam Nesbitt, Vivian Bernard, Mrs. Hart Jackson and others. Mrs. Langtry next week.

This is the farewell week of the Lyceum Theatre Stock company, the bill presented being Love on Crutches, produced with the same attention to detail that has marked all the performances of the company. The members in the cast acted with the same earnest effort that has characterized all of their work. Trenton will also be given in addition at the matinees.

Across the Pacific is the attraction at the Holiday Street Theatre. The presenting company is a large one and includes Harry Clay Blaney and Howard Hall. The scenery is massive and attractive and the drama is well acted. The City of New York is the underline.

Palmer Cox and Malcolm Douglas' spectacle, The Brownies in Fairyland, will be produced at Music Hall on April 19-21.

Eleanor Browning, a popular member of the Lyceum Stock company, left for New York on Friday. She will not take part in the farewell performances. A large delegation of her friends were at the depot to bid her adieu.

HAROLD RUTLEDGE.

CINCINNATI.

Good Easter Bills—Viola Allen at the Grand—Quo Vadis at the Pike.

(Special to The Mirror.)

CINCINNATI, April 14.

Viola Allen and her company opened at the Grand to-night in The Christian. There was a remarkably large audience present and it was very enthusiastic in its reception to the star and her company. There is every indication that Miss Allen will continue the big business she has been having this year. Next week Because She Loved Him So.

Manager Hunt, at the Pike, last night presented Quo Vadis before an immense house. The version used was Miss Gilder's, the same that is being given at the Herald Square, New York, under Mr. Hunt's management. The production taxed every resource of both the scenic artist and costumer, and the result was a most complete and sumptuous performance. Herschell Mayall was cast for Petronius, Hobart Bosworth for Vinicius, Fred J. Butler Nero; Lillie Vane, Lygia; Adele Belgarde, Poppæa, and Marion Leonard, Eunice. Lizzie Hudson Collier is not appearing this week.

The patrons of the Lyceum have the musical comedy, Two Married Men, which began Sunday afternoon. In the cast are S. S. Simpson, Ray Southard, Donald Clark, Jack Elliott, Joe Harkins, Alexander Henry, Lila Linden, Kittie Ridgeway, Anna Houck and Edith Lysle.

Dickson and Mustard's Humpty Dumpty company is at the Walnut, where it is drawing crowds of children. James R. Allen and Eddie McDonald are the clowns.

Chattanooga is the bill at Heuck's the current week to the usual attendance.

At the Auditorium next Saturday afternoon and evening two performances of Twelfth Night will be given by the members of the College Club. The cast will be composed exclusively of young women of our best families. The role of Sir Andrew will be taken by Miss Bannon, who made such a marked success as Nick Bottom in the production of A Midsummer Night's Dream by the Smith College girls five years ago. It is for the benefit of a local charity.

No performance was given at the Grand Saturday evening by Sir Henry Irving.

The auction sale for the choice of reserved seats for the musical festival at Music Hall, May 8-12, will be held to-morrow and Wednesday.

WILLIAM SAMPSON.

ECHOES OF THE SAPHO CASE.

With the acquittal of Olga Nethersole and the others in the Sapho case came a decrease in the reports of Sapho suppressions and kindred excitements throughout this broad land. As an echo of the incident the Postmaster-General decided last Wednesday that the novel "Sapho" was fit to be circulated in the mails. On the same day, however, the good people of Columbia, Pa., declared the play Sapho must not be enacted in that borough. And on Tuesday, during an amateur performance of Sapho at Burg Hill, Pa., the staircase gave way in the scene in which a staircase is so celebrated, and Jean and Sapho tumbled twelve feet to the cellor below. Jean had a leg broken, but Sapho got away without injury.

CANADIAN THEATRES PURCHASED.

L. H. Mershen, broker, of this city, has purchased from B. H. Both the Grand Opera House in Chatham, Ontario, for $50,000, and has also bought the New Grand Opera House in St. Thomas, Ontario. Both theatres are first-class, and are completely equipped with scenery and furniture. The St. Thomas house was remodeled less than a year ago at a cost of $10,000. The new owner will take immediate possession of the property, and is preparing to put both theatres into the best order before next season.

COMPANIES CLOSING.

Washburn's Minstrels, at Manchester, N. H., April 7.

La Motte and Sowersby's Brown's in Town, at Portland, Me., April 12.

Bennett and Moulton company, at Erie, Pa., April 14.

Remember the Maine (Western), at Belvidere, Ill., April 7.

Sporting Life, at Springfield, O., April 7.

Children of the Ghetto will close its season at Norfolk, Va., April 28, not April 7, as has been reported. The play is meeting with much favor in the Southern cities.

Finnigan's 400, at Columbia, Pa., April 21.

Klimt-Hearn company, at Yonkers, N. Y., May 12.

Eldon's Comedians, at Huntington, Ind., on May 3.

Don't Tell My Wife, on April 14.

The Daniel R. Ryan company, on April 21, at Findlay, O.

The George W. Wilson company, on April 21, at Salem, Mass.

Alma Chester will play four more weeks, and close at Poughkeepsie on May 12, making a season of thirty-five weeks.

How Hopper was Side Tracked, a season of thirty-five weeks, at St. Louis, April 28.

MUSIC NOTES.

Carrie Bridewell has signed for three years with the Maurice Grau Opera company.

A benefit for the National Boer Relief Fund will occur at the Metropolitan Opera House on April 26. Lillian Nordica, Henri Marteau, Walter Damrosch, and Camille D'Arville have volunteered.

The next season of the Maurice Grau Opera company will open in San Francisco on Nov. 12.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday and Thursday, The Magic Flute; Wednesday, Tristan and Isolde; Saturday, Carmen and Tannhauser.

The Women's String Orchestra of New York, conducted by Carl V. Lochmund, will give a concert on Thursday evening at Mendelssohn Hall. The soloists will be Emma Juch Wellman and Gaston Dethier, organist.

The Kneisel Quartet gave their last concert of the season at Mendelssohn Hall on April 10.

The last Sunday night concert of the season at the Metropolitan Opera House was given on April 14, with Suzanne Adams, Zelie de Lussan, Madame Schumann-Heink, Signor Scotti, and Pol Plançon as soloists.

Ernest Dohnanyi gave his second piano recital at Mendelssohn Hall on April 9.

AMATEUR NOTES.

The seventh minstrel entertainment of the Harlem Wheelmen will be given at the Harlem Opera House in this city on May 19.

Damon and Pythias was presented April 6 by Fort Worth, Tex., amateurs for the benefit of the local lodges of the Knights of Pythias. Worthy of special mention were Sadie Lewis as Calanthe, Georgia Campbell as Lucullus, W. R. Rainey as Hermion, W. W. Heathcote as Damon, Marshall Spoonts as Pythias, O. S. Lattimore as Dionysius, and George B. Johnson as Philistus.

The amateurs of Mobile, Ala., are arranging a minstrel entertainment, the proceeds of which will be donated to the Actors' Fund of America. Rehearsals are being directed by Jacob Tannenbaum, manager of the Mobile Theatre, and the affair promises to be a great success.

The Delta Upsilon Society of Harvard University played The Maid of the Mill at Copley Hall, Boston, on April 9.

SAID TO THE MIRROR.

P. C. LIEBER: "Regarding the reference made to Liebler and Company in THE MIRROR last week, may I ask if we are to suppress the name of our firm because of another's being similar? We have attempted no deception, and insist upon having the right to use our own name without question."

BUCK AND KELLER: "Kindly deny the report that we have relinquished the management of the Auditorium, Springfield, Mass. We hold the lease of the theatre and will make improvements in the house and open the next season about Sept. 1."

WILLS BROTHERS: "We opened to S. R. O. on April 8 at the Alhambra, Milwaukee, not the Alhambra, Chicago, as has been stated."

PROFESSIONAL DOINGS.

Frank L. Perley is considering an offer to revive The Fortune Teller, with the Alice Nielsen Opera company, at a Broadway theatre in September.

The Man of Mystery, under management of Ed N. McDowell, will close a season of thirty-eight weeks on May 12. Next season Mr. McDowell will produce Eduard Weitzel's scenic melodrama, The Tide of Life, opening early in August.

Phil Bishop and Frank Pierlot will retire from the Hubbard Comedy company to join the stock company at La Belle Park, Paducah, Ky., for the Summer.

Mrs. Margaret Fitzpatrick is visiting the Paris Exposition in company with Miss Colclough and J. G. Colclough, of the British Chamber of Commerce. She expects to sail for America about May 3.

G. H. Knauff, with Viola Allen in The Christian, was called upon to play the role of Brother Paul on April 7, and acquitted himself creditably.

James B. Mackie, in Grimes' Cellar Door, has decided to play all Summer with his present company, including McIntyre and Rice, Rosa Crouch, Ida Marie Rogers, and Louise Sanford. Business is reported good.

James Doel, the veteran English actor, recently celebrated his ninety-sixth birthday.

The English and American rights to Alfred Capus' farce, Les Maris de Léontine, now running at the Nouveautes Theatre, Paris, have been secured by Charles Frohman, who will produce the farce at the Madison Square Theatre in September.

V. C. Champe, of the firm of Oseonton, Smith and Champe, of Montgomery, W. Va., purchased last week a beautiful tract of wild land, about twenty miles from the mouth of the Gauley River, in West Virginia. For whom the purchase was made Mr. Champe refused to say, but it is believed to have been made for Maude Adams, who, it is said, means to make this delightful retreat a Summer home.

Douglas Wood will play the lead in At the White Horse Tavern during its Spring tour.

Mrs. Belle Theodore, of Shore Acres, was called home during the company's recent engagement in Milwaukee by the illness of her mother, Mrs. S. S. Barton, who died on April 31.

C. J. W. Roe will close his third season as business-manager of the Daniel R. Ryan company, at Findlay, O., April 21, and join Park's Stock company for the Summer, April 23, as contracting agent.

Hennessy Leroyle's Other People's Money rested three nights last week, opening Spring tour yesterday at Muscatine, Iowa.

Thomas J. Cooney, late of A Lion's Heart, was called to his home in Toronto to the death bed of his mother, who died four hours before his arrival, on April 1, in the seventy-eighth year of her age. Mr. Cooney, with his wife and little girl, Erina, will remain in Toronto a few weeks with his father, who is in his eightieth year.

Dr. H. H. James, manager, and B. W. Copeland, press agent, with Harry Corson Clarke, resigned at Seattle and will sail for the Cape Nome gold fields in May.

Anna Laughlin has recovered from a severe attack of diphtheria. She was unable to work all last week, and was taken to the Backus Hospital, Norwich, Conn., but rejoined the Wilbur Opera company in Newark, N. J., yesterday.

Bennett and Williamson have leased the Cairo, Ills., Opera House, Sol A. Silver, the former manager having retired on account of ill health.

Max Freeman will sail for England on the *Etruria* next Saturday to superintend the London production of Quo Vadis.

The Octoroon will be revived at the Metropolis Theatre, May 14, with Theodore Babcock in the leading role. The company will play a short Spring season in and around New York.

A Female Drummer closed last Saturday night after a very successful season.

William Hepner left last Friday for West Baden, Ind., where he will spend a vacation of two weeks.

The Princess Chic, now playing to exceedingly good business in the smaller Eastern cities, will open for next season on Oct 1 in New England. Many members of the present company will be retained.

Billy Walsh has completed his sixty-fifth consecutive week with the Keystone Dramatic company. He has signed with Mittenthal Brothers for their Aubrey Dramatic Stock company next season.

John D. Mishler and N. E. Worman have leased the Grand Opera House, Bethlehem, Pa., and during the Summer will have the theatre remodeled and refitted. The best attractions only will be booked.

John V. Dailey, late of The Sporting Duchess, has left St. Luke's Hospital, Chicago, having recovered from an attack of typhoid fever.

Lorena Atwood, late of Lewis Morrison's company, sailed for San Francisco by way of the Isthmus of Panama, April 11. She will appear this Summer at the Alcazar Theatre in support of Florence Roberts, and in the Autumn will tour the coast in repertoire, accompanied by her husband, supported by Arper's Players.

Selby Tapsfield, late of Lewis Morrison's Frederick the Great company, is now the stage-manager of Henderson's New Music Hall at Coney Island. Upon the closing of Morrison's Faust company Mrs. Tapsfield will join her husband at Coney Island for the Summer.

The last matinee performance this season of the students of the Stanhope-Wheatcroft Dramatic School will be given at the Madison Square Theatre, April 19. The programme will consist of Who's to Win Him, A Quiet Family, The Cape Mail, Rue, and A Country Comedy—all one-act plays—and a scene from Hamlet.

Several of the American players who went to Australia with Hoyt and McKee's company are still in the Antipodes. Harry Conor is in Sydney, resting; Arthur Pacie has decided to locate permanently in Australia, and become a concert singer; Hugh J. Ward has been engaged for a year by J. C. Williamson, and Tom Browne is touring the colonies and suffering from rheumatism.

Mrs. Thomas Whiffen, now playing at the Empire Theatre, has been a member of the Lyceum Western Stock company uninterruptedly for thirteen years, and is still, having been merely lent to the Empire forces. Altogether Mrs. Whiffen has been on the stage for thirty-seven years. Her first appearance was in England, where she was born, and where she became well-known as an opera singer. In 1868 she came to this country, and together with her husband and sister organized the Galton Opera company. The repertoire of the company consisted of light operas, chiefly Offenbach's, and the organization became very favorably known. However, in the course of time Mrs. Whiffen's sister married and retired from the stage, and it was decided to disband the company. At this time Mrs. Whiffen received several flattering offers to join dramatic companies, finally accepting one made her by Horace Lingard, with whom she played several engagements. It was under his management that she toured the country in The New Magdalen. She appeared in The Two Orphans under Tom Hall's management, and the next season went on the road in a repertoire company taken out by John Templeton. Pinafore was the *piece de resistance*. Mrs. Whiffen then joined the Madison Square company, and appeared in Esmeralda in the same cast with Annie Russell. Two years after this engagement, during which time she visited England, Mrs. Whiffen became a member of the Lyceum Stock company, with which she is still identified.

Charles N. F. Armstrong secured last week at Galveston, Tex., a divorce, separating him from his wife, Nellie Armstrong (Nellie Melba), and awarding to him the custody of their son, George N. Armstrong, now sixteen years of age.

Minnie Allen, musical director in Dad in Harness, made a decided success at Wilkes-Barre, Pa., last week in the second leading female role in the comedy, which she took on an hour's notice on account of the illness of one of the company. Miss Allen is young and pretty and a novice in the profession. She surprised her associates as well as the audiences by her vivacity and cleverness, and received special notices in the papers.

A Pair of Black Eyes, featuring Herbert Betts and Amele Losee, will begin a Spring tour on April 19, under management of Thayer and Rujaero. J. Stuart Johnson will act as advance representative.

Joseph H. Kearsley, after his season with Mabel Paige, will rest for a few weeks, and may then manage a Summer park in Texas.

The *Home Journal* now appears in sixteen page form, the size of its pages having been reduced to a more modern fashion, and its typography and arrangement have been greatly improved, while its contents are still characteristic of its motto: "We should do our utmost to encourage the beautiful, for the useful encourages itself."

The Gerry Society got after Master Teddy, who played the child Aulus, in Quo Vadis at the New York last week, and Susie Roccamora replaced him.

Frank Hatch has received from Brady and Ziegfeld a gold watch in recognition of his services in staging Woman and Wine at the Manhattan.

Augustus Piton, at the close of this season at the Grand Opera House, will retire from theatre management and devote his time to his touring attractions. He is writing a new play for Chauncey Olcott.

Eric Hope has secured the Summer dates at the Bijou Theatre in the Newport, R. I., Casino, and will put on a series of plays with May Robson, Norah Lamison, Bessie Hunter, and others in the casts.

A notable meeting of players, poets and artists occurred at the residence of Mrs. A. L. Fisher, in Philadelphia, on April 5. In the party were James B. Roberts, Joseph Haworth, Horace Lewis, Richard Lee Douson, Howard Hall, Everett King, Charles B. Hawkins, H. L. Owen, Alphonse R. Ethier, Fred W. Mathews, W. H. Nelson, and the Count de Vassy. Nellie O'Neill sang and danced for the company.

Daniel Sully, contrary to report, has not closed his season, and will continue in The Parish Priest until May 19.

Alexander Marks, who has been dangerously ill with pneumonia since Jan. 22, is at the Summer home of Manager R. W. Marks. He will soon resume the leads with Marks Brothers' Company.

Mr. and Mrs. C. George Hamilton will celebrate their second wedding anniversary by a supper and musicale at St. Joseph, Mo., this (Tuesday) evening.

The Mack-Fenton Stock company, successfully touring Michigan, are booked at Randolph Park, Akron, Ohio, for the Summer, and will open early next season in fair dates already booked.

Hubert Labadie and his company rested during Holy Week at Raleigh, N. C.

Florence Gerald, who has been seriously ill for three weeks and cast of the cast of The Girl from Maxim's, is now convalescent, and reopened with the company yesterday in Philadelphia.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR

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LECTURES ON SHAKESPEARE.

THERE is a noteworthy feature in the general metropolitan scheme of public education that does not seem to be generally known, although it is enjoyed and appreciated by thousands in this city. This feature is a series of free lectures to the people held in school houses on evenings during the regular school season. These free lectures are given in every locality of the various boroughs of the greater city. Practiced lecturers are paid by the city to talk on and illustrate a variety of subjects that serve to educate and to entertain. These lectures are on literature, on descriptive geography, on travel, on proper foods, on the care of the body, and many other subjects, and all are presented in a way to interest mixed audiences. Under the head of "literature" come lectures on SHAKESPEARE, and many talks on this author's works are found in a season's programmes.

In three separate bulletins of these popular lectures at hand are found announcements of two lectures on Julius Cæsar, and two on Othello, delivered in March and April of this year, by RICHARD A. PURDY, a member of the American Dramatists Club. In a letter to THE MIRROR Mr. PURDY says:

I have noticed that THE MIRROR has always manifested a strong interest in SHAKESPEARE, and that, too, when SHAKESPEARE has been most neglected on our stage. I do not know whether you are aware that SHAKESPEARE'S plays are constantly being presented before a part of the New York public in a manner that deserves the attention of the press. I refer to the Free Lecture system. I appear before many thousands each year myself, and there are others who are likewise engaged. The total number of persons addressed on this subject in this city in this way is very large. I have often appeared on the lower East Side, and the interest manifested in SHAKESPEARE'S plays is remarkable.

That SHAKESPEARE has a remarkable hold upon the general public THE MIRROR has at all times contended. As has been stated in this journal, many actors that tour the minor cities of the country find SHAKESPEARE their main insurer of patronage. Theatrical conditions are such, perhaps, that in the more fashionable theatres of the great cities SHAKESPEARE'S plays are not wanted unless produced with all the magnificence and with more than the ability that mark the productions of other plays in those theatres. But even in such theatres SHAKESPEARE'S plays still succeed under the best conditions. There is no denying the fact, however, that outside of metropolitan centers the public is very fond of SHAKESPEARE. Nor can it be denied that even in the metropolitan centers that part of the public that does not affect fashionable theatres appreciates and patronizes SHAKESPEARE. Let an ordinary company, with no pretense of a "great production," visit one of the theatres outside of the fashionable habit in this city with one of SHAKESPEARE'S oftener-represented plays and it finds an enthusiastic audience waiting. The popularity of the free lectures on SHAKESPEARE in New York at once explains and proves all that THE MIRROR has held as to SHAKESPEARE'S permanent hold on the public.

THE CLOSING SEASON.

SIGNS of the approaching end of the theatre season multiply. In a very short time a great majority of companies will close their runs and their tours, and perhaps the most remarkable theatre year this country ever has known will have ended. The record columns of THE MIRROR show this in the closing of companies and theatres, although never before at this time of the year has the amusement record in this journal shown so many theatres open and so many companies on the road. This is partly due to the unusual extension of the "season" throughout the country and partly to the nearer approach to thoroughness made year by year by THE MIRROR in chronicling the business of the theatre. One proof of both of these statements is found in the fact that during the past month the total number of towns and cities reported in THE MIRROR has weekly exceeded the record of last year by more than one hundred.

The closing of the season does not mean, in the measure that it used to mean, that the people of the stage will remain idle until the theatres open again after the Summer recess. Of course scores of the more fortunate members of the profession will enjoy vacations in this country and in Europe, as scores of them always have done. But the number of members of the profession that will work through the Summer in the amusement ventures designed for Summer patronage has steadily increased during recent years, and will, no doubt, be larger than ever this year. In fact, the Summer season has come to be one with great possibilities for certain branches of amusement. Throughout the country parks with theatres annexed have multiplied, and as these resorts usually are operated by suburban transit companies they are stable enterprises. They command a large patronage and consequently are able to well pay the actors and performers that make up their companies. This state of amusement affairs in the Summer is very different from what formerly was termed "the Summer snap."

Many actors and managers that formerly employed the Summer season leisurely now fill in much of the time between the regular seasons in preparing new productions. Competition in the thousand details that go to make up productions has so grown that months now are consumed in preparation where formerly weeks would answer. The theatre from year to year grows more like other great enterprises that require constant work and attention.

CONCERNING "TAGS."

THE unhappy effect of an ill contrived "tag" was shown recently in the production of a delightful play, written by an experienced dramatist, and acted by a comedian whose artistic sense is usually so keen that it seems impossible that he should not recognize the incongruity of the final speech put into his mouth. The last scene of the play in question is tender, quiet and appeals to the warmest sympathies. There is a bit of fine pantomime, lasting, perhaps, two minutes, and then comes the jarring, half-humorous "tag" that "gets a laugh," yet quite destroys the beauty of the scene and mar's one remembrance of the entire play. The speech is so utterly bad that it offers food for reflection to play-makers and producers, and it should serve to call the attention of these gentlemen to the importance of this point in dramatic construction.

It may be argued that present-day theatregoers, in their ill-mannered stampede for the exits, never hear or care to hear the last words spoken on the stage. But this has nothing to do with the dramatist's responsibility to himself and to his art; and surely the few courteous and interested persons who wait until the curtain has descended should be rewarded by hearing a good line, a strong line, and a line indicative of the sentiment of the whole play. After all, the "tag" should be not unlike the moral attached to an old-fashioned fable. If the play be a tragedy, it should ring with the melancholy of a funeral bell. If a comedy, it should somehow be prophetic of laughter yet to be. If a problem play in which the problem is solved, it should be an epitome of the argument advanced. In any case it should be a key with which one may lock in one's memory the action and thought and scenes of the drama. It should be brief, therefore, and forcible. The final speech of nearly every one of SHAKESPEARE'S plays is marvelous either in reflecting the chief emotions of the foregoing speeches, or in plainly pointing the moral upon which the drama is based. SHAKESPEARE'S "tags" are lenses through which, in looking backward, one sees clearly the very souls of his plays.

In recent years dramatists have endeavored by various means to trick audiences into staying until the last curtain. Many of these devices have been ingenious, but very few of them have been technically good. An ideal "tag," next to an ideal title, is, perhaps, the most difficult part of a play to write; but it is worthy of the deepest consideration and the most careful effort. For, although a bad play may never be redeemed by a good "tag," a good play may be seriously marred by a bad "tag."

A LECTURE ON MUSIC TECHNIQUE.

Albert Gérard-Thiers delivered an instructive lecture at the Hotel Majestic last evening on "The Technique of Musical Expression," before an interested audience of musical people. He began by giving an allegory to illustrate the supremacy which talent must exert over technique if the artist would realize his highest power. All musical expression is based upon philosophical law, therefore it is impossible that there should be more than one right way of interpreting any one passage. The recognition of the wonderful law of rythm which governs the movement of planets, the beat of the heart and underlies the soothing influence of the cradle that rocks to and fro, has made what in music we call "measures." A break in the rhythm destroys the musical effect just as a break in the rhythm that governs the universe will one day cause its destruction. Another musical effect is the *portamento*, carrying the voice from note to note when the singer wishes to portray affected conditions, giving the listener the idea of intense anger, love, agony, or fear. All these musical axioms were illustrated by Mr. Thiers in a manner which lent emphasis and interest. "It is singular," he stated, "that everything that common people like has had its beginning in classical form. Common people are frequently the truest guides. The simplicity of the musician's art should be more widely recognized. Composition and interpretation are marred too frequently by being overdressed, and the foundation is forgotten while gazing at the spires."

THE REVOLT AGAINST VILE PLAYS.

Stop the Nasty Farces.

Bridgeport Union.

There is one field in which the managerial hand has been allowed too great freedom—with too ready tolerance by the public. There is ample scope for the efforts of the true reformers who have at heart the real interests of the playhouse—they should get to work to "squelch" the nasty French farces, which while sometimes slightly cleansed in the translating process, still retain sufficient of the venom of lasciviousness to exclude them from presentations outside the brothel. The trouble was bad enough in The Foundling and The Gay Parisians, but worse and worse it became with each succeeding play. There was Never Again, which told of the happenings in an assignation house; The Proper Caper, which treated of the efforts of an artist's model to create in a mild mannered old man something of her own sort of animal passion; A Night Session, which presented a brothel rendezvous—and its outcome; The Conquerors, wherein was shown an attempted criminal assault upon a country girl; Zaza, which tells how a mistress rebukes her lover because he does not prefer her lewd affection to that of his wife; The Cuckoo, Make Way for the Ladies, Wheels Within Wheels, The Degenerates, and so on—all follow along equally suggestive lines. The Surprises of Love told of a man and woman being locked in the same hotel room over night, and being discovered next morning by the woman's fiance. The Girl from Maxim's was close to the limit—and that limit has apparently been reached in Coralie & Co. (now running in New York, and against which no efforts at suppression have yet been directed) and which admittedly eclipses in suggestive immorality any of the foregoing examples of stage offerings.

The Fountain Head of Filth.

Chicago Tribune.

All the filthy farces of Gallic importation have New York for the starting point of their American travels—and they start with laudatory press notices as a part of their equipment. There is running in New York at this moment a farce so vile that its action cannot be described in print—that is, outside of New York. It is not being played. Zaza, which is as bad as Sapho, did not inspire a Gotham spasm, newspaper or otherwise. If New Yorkers actually desire light on the source of stage depravity of the day they have only to look into the workings of a speculative mechanism—headquarters New York—behind which stands a manager who with one hand writes that he "presents an actress who never appeared in a part offensive to public morals," and who with the other pens an indorsement of one of the most evil-smelling farces of the season. Under the title, "Lewdness on the stage—the flood of filth in the theatre and who is chiefly responsible for it," THE DRAMATIC MIRROR publishes a list of fifteen plays of production within the last five years—seven of them within the year—for which this influence is directly responsible. The list includes On and Off, The Conquerors, The Cuckoo, The Girl from Maxim's, and Make Way for the Ladies.

The Evil Should be Fought.

Rochester Democrat and Chronicle.

The public can put a stop to stage indecency if it chooses to take the trouble. There is plenty of law to reach this evil, and the officials whose duty it is to enforce the law can be moved to do so. Persistent resort to the law, whenever and wherever an attempt is made to present such theatrical exhibitions as Sapho, will end by effectually discouraging them. We are regarding Sapho solely as a typical case. We have no desire that Miss Nethersole shall be specially persecuted. She is no worse offender nor more conspicuous offender than others against whom the law has not been invoked. There is Mr. Charles Frohman, who during the last five years has "presented" at least fifteen plays probably quite as objectionable as Sapho, unmolested and almost unrebuked. There is the New York Casino, every one of whose productions for years past has been more or less in violation of public decency. We hope soon to read that Coralie & Co. has been "raided" by the police. We hope that the law will be impartially brought to bear on all offenders against it, in New York and in every city in the country where there is an ordinance relating to public morality and a police force. We want to see this evil fought earnestly and persistently with more efficient weapons than talk.

NOTES OF NEW THEATRES.

A Summer theatre is to be built at the Driving Park, near Du Bois, Pa.

Contracts have been let for the remodeling of the Grand Opera House, Hot Springs, Ark. Work will begin after the close of the regular season in May.

THE THEATRICAL TRUST.

Need of a Reformatory Force.

Rochester Democrat and Chronicle.

Just now the American stage stands sadly in need of some strong internal reformatory force, and a powerful and well-guided union of actors would furnish such a force. One of the most hopeless features of the unfortunate existing situation of dramatic and theatrical affairs has been the utter helplessness of the actors as against the commercial managers and their apparent inability to act in concert for the protection of their rights. The Actors' Church Alliance seems to have a chance of growing into a great organization capable of accomplishing much good.

The Proverbial Last Straw.

Houston Post.

Norman Hapgood's exhaustive article on the theatrical trust, otherwise known as "the syndicate," has probably been more widely quoted than anything of the kind that has appeared in print for a long time. Mr. Hapgood, who is one of the ablest dramatic writers on the New York press, has given the closest attention to the matter concerning which he wrote and his reputation for unprejudiced and impartial criticism makes his treatment of such a subject all the more valuable.

In these days of blood-sucking trusts and monopolies there are none more actively pernicious than this same gigantic organization of theatrical managers, which at present controls in a greater or lesser degree all of the principal dramatic ventures of the country.

The theatrical trust, like the other giant monopolies which are fostered by the laws of the country, is almost inexhaustibly powerful. Public sentiment, when aroused, is also powerful. The day is coming when this latter influence will gain such material strength as to prove a formidable force. The proverbial last straw will some time be placed on the camel's back and then, perhaps, will be brought about the beginning of the end of the theatrical trust. It is to be devoutly hoped that this will occur very soon.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

INQUIRER, New York: Corse Payton was born at Centerville, Iowa, on Dec. 18, 1867.

M., Chicago: 1. Liebler and Company are at 1402 Broadway, New York city. 2. Joseph Arthur's address is Pelham Manor, N. Y.

B. D., Frankford, Pa.: Lincoln J. Carter, Criterion Theatre, proprietor of Remember the Maine, may inform you concerning members of that company.

H. T. D.: Hurtig and Seamon, of 45 West Twenty-ninth Street, New York, will give the information about Atlantic City and the other Summer resorts.

M. R.: Viola Allen appeared in The Christian at the Wieting Opera House, Syracuse, N. Y., Sept. 4-6, 1899, and at the Lyceum Theatre, Rochester, Sept. 7-9.

GHETTO, Mobile, Ala.: The last syllables of the names of Wilton Lackaye and Jessie Mackaye are pronounced as the word *eye*. 2. Adeline Mann was with Bert Coote until recently but is now in New York.

J. J. Y., Newark, N. J.: The cast of A Colonial Girl is headed by Howard Gould and Grace Freeman. The play is managed by Daniel Frohman. "Queen" Lavinia Dempsey's colonial play, called A Patriot Spy, was quite a different affair.

T. F. F. K.: 1. The new Republic Theatre in this city will be opened on Sept. 3 by James A. Herne in Sag Harbor. 2. William H. Crane will be seen here next season in David Harum. 3. Jacob Litt will produce a dramatization of "Caleb West" next season.

W. D. G., Malden, Mass.: The Boston Howard Athenæum was opened on Oct. 5, 1846, under direction of James H. Hackett and company, with W. H. Chippendale as stage-manager. The original bill was The Rivals and The Chaste Salute. William Warren made his first appearance in Boston on this occasion.

J. L. N., San Francisco: James K. Hackett, son of James Henry and Clara C. Hackett, was born at Wolfe Island, Ontario, Canada, on Sept. 6, 1869, and made his professional debut as Francois in The Broken Seal, with A. M. Palmer's Stock company at the Park Theatre, Philadelphia, on March 28, 1892.

W. B., Stapleton, N. Y.: An Artist's Model was first produced at the Broadway Theatre, New York, on Dec. 23, 1895; The Great Diamond Robbery, at the American Theatre, on Sept. 4, 1895; Fleur-de-Lis, at Palmer's Theatre, on Aug. 29, 1895; and Blue Jeans, at the Fourteenth Street Theatre, on Oct. 6, 1890.

T. C. M., Terre Haute, Ind.: Gay's The Beggar's Opera was produced originally at the Theatre Royal, in Lincoln's Inn Fields, London, on Jan. 29, 1728, and ran for sixty-three nights. The work was said to give encouragement "not only to vice, but to crime, by making a highwayman the hero, and dismissing him at last unpunished."

HELEN E. THOMAS, New York: Ellen Berg was born in New York. She made her debut in this country at Amberg's Theatre, New York, in The Great Unknown, in 1889. Previously to that she had appeared in Hamburg's largest theatre, where she played in German and in French. Thence she went to Berlin, and she toured Russia in the support of Ernst Possart, the German actor. Robert Edeson has appeared in Thoroughbred, Marriage, The Squire of Dames, The House of the Lonely Usher, His Excellency the Governor, The Little Minister, Under the Red Robe, Arizona, A Man and His Wife, and other recent plays.

H. S., Brooklyn: The specialty you mention, if very well done, ought to be pleasing. As a rule, recitations are not received with favor by vaudeville audiences unless the performer is exceptionally talented. Percy Williams, manager of the Novelty and Brooklyn Music Hall, might give you a chance, either on "amateur night," or at a Sunday concert. You might also write the managers of Keith's and Proctor's, stating your qualifications very briefly, and asking for a trial rehearsal. Good acts are warmly welcomed, as the bad ones are unfortunately in the majority, and unless you have a good act you would do well to keep out of vaudeville.

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THE USHER.

It was not so long ago that the *Herald* announced editorially that the day of serious dramatic criticism had passed; that the public wished the events of the theatre treated from the "news" point of view, and that dramatic reporters had taken the place of dramatic reviewers. And these assertions wound up with the quite superfluous information that the *Herald* no longer employed a dramatic critic.

On Sunday last the *Herald* published another editorial, which not only ignored but completely contradicted its previously expressed opinions on this subject. Here is the essential part of it:

If the truth were known, actors would gladly confess that the best hints they have ever received have been from the press. When an actor is told his faults he is on the high road to fame. In these days the dramatic critic who talks frankly through the columns of a newspaper is a skilled workman who is worth listening to, and he is the best friend the actor and actress can have, whether they are willing to admit it or not.

Few actors possessing a grain of intelligence would admit that they often secured valuable suggestions from the press in this city—certainly not from the *Herald*, the worthlessness of whose notices has long been proverbial.

Nor is an actor "on the high road to fame" when he is told his faults, although when he has learned them he may be on the high road to improvement.

The "skilled workman" metaphor used by the *Herald* is absurd in this connection—"skilled worker" would be more applicable in these days when a number of the metropolitan dailies are merely advertising bulletins for certain managerial interests. From such sources what is the actor to learn, except that money makes the mare go and that a newspaper "pull" is a good thing to use for the purpose of boosting up mediocrity and shallow pretense, and for teaching the public eventually that newspaper criticism under such conditions is beneath contempt.

And yet, bad as the present state of things undoubtedly is, I do not believe a time will come when *all* the "skilled workmen" writing about the drama for the New York press will be managers' press agents, poorly disguised.

♦

President Louis Aldrich continues to receive favorable responses to his appeal for life members of the Actors' Fund.

In addition to the names included in the list published by THE MIRROR last week he has received those of Joseph Haworth and E. H. Price.

Every actor and manager whose means permit should become a Fund life member. There is no better way of expending $50.

♦

Not having the T. T. stamp of approval the authorized Quo Vadis play at the Herald Square has been treated with scant notice by the critics in harness. Nevertheless, it pleases the public, and it will undoubtedly make money on the road next season.

No adequate credit has been given to D. H. Hunt for the wonderful speed he made in putting on this production. In order to prevent the rival Quo Vadis management from forestalling him he put the Gilder play on one week ahead of the time originally announced. To carry this out he had exactly seven days in which to complete the production. The scenery was built and painted, the costumes made, all the accessories provided and the play rehearsed in that remarkably short space of time. In the circumstances, the result was remarkable.

Mr. Hunt manages the Pike Opera House in Cincinnati, and it was due to his experience in running a stock company where the bill is changed weekly that he successfully accomplished a task that the average manager would have declared well nigh impossible.

♦

Why Smith Left Home has made a unique record this season, by grace of the new school of "scientific" booking-while-you-wait.

A few weeks ago it was played at the Montauk in Brooklyn; not long after it was seen again in that borough at cheap prices in another theatre.

Earlier in the season it was presented over on Eighth Avenue at popular prices. It came back last week to the Madison Square Theatre with a flourish of trumpets to fill the gap created by the failure of Twelve Months Later.

♦

Interviewed by a Buffalo *Express* reporter last week, Joseph Jefferson denied he had ever said that Richard Mansfield was inclined to overact—the alleged statement that drew forth recently a tart answer from Mr. Mansfield.

"The remark was made by another person, not by me," was all that Mr. Jefferson would say beyond repudiating the criticism credited to him.

Mr. Jefferson declined to disclose the author of the remark or the circumstances which brought it to public notice. Nor did the veteran comedian give any clue as to whether or not he shared the unknown's opinion of Mr. Mansfield's acting methods.

Mr. Mansfield, by the way, is spending this week in New York in idleness, owing to the attack of laryngitis that compelled him to cancel his dates in Cleveland, Toledo, Indianapolis and Detroit. The Cleveland *Plain Dealer* hints at other reasons for the cancellation. It recalls the incidents in 1893, when the actor cut short an engagement because of dissatisfaction with the local management and his avowal then that he would play in Cleveland no more, and it asserts that he objected to an engagement of an entire week this year, but he could not prevail upon the booking powers to shorten the term they had arranged for him.

These reasons scarcely seem plausible in view of the fact that the interruption of the tour costs Mr. Mansfield several thousands of dollars and that three other cities besides Clevland are omitted. Mr. Mansfield has acquired such a peculiar reputation for erraticism in the conduct of his professional affairs, it would seem, that he cannot suffer an attack of laryngitis without arousing suspicions.

♦

"It is not as an actress they have judged me," complains Mrs. Langtry in an interview wherein she rates the American public for not taking kindly to The Degenerates.

Would Mrs. Lantry have escaped more easily had she been judged by those standards that apply to artists of the stage?

It has seemed that her management has studiously refrained from placing Mrs. Langtry in a position where her work would be estimated from an art standpoint. Her capabilities as an actress have not been exploited, but her gowns, her jewelry, her former note as a professional beauty and her British patriotism have been played upon in various major and minor keys.

In these circumstances Mrs. Langtry does not seem to be justified in her complaint.

♦

It is said that many alterations have been made in Zaza for the London production to assure its license by the censor. The first act came in for wholesale modifications and several flamboyant passages that passed muster here were subjected by David Belasco to the toning-down process. In this form it is believed by its sponsors the drama will not be too strong to suit the British palate.

♦

I hear that a firm that is branching out extensively in the management of attractions has nearly completed arrangements for an American tour of Eleanora Duse next season and for a starring season in this country of Mrs. Patrick Campbell.

DEATH OF JOSEPH FRANKAU.

Joseph Griswold Frankau, for many years a well-known member of the dramatic profession, died in this city at the home of his brother-in-law, Police Commissioner Jacob Hess, on April 11, of cirrhosis of the liver. At the time of his death Mr. Frankau was the private secretary of Commissioner Hess. He retired from the stage three years ago with the intention of entering the legal profession, and had he lived it is probable that he would have attained a high position in the world of law and politics. He was a man of fine mental qualities, an excellent actor and so genial and magnetic of temperament that he was much esteemed by his comrades in the theatre as well as by his acquaintances outside.

Mr. Frankau was born in New Haven, Conn., in 1854. He began his stage career soon after he had attained his majority, and on February 17, 1879, he made his first important New York appearance at the Lyceum as Torrelli in The Fool's Revenge, supporting Frederick Paulding. A year later, on February 4, 1880, he originated the role of Met Migins in Hazel Kirke at the Madison Square Theatre, and continued to act that part for several seasons. In January, 1884, he originated Bartholomew Jones, in Confusion, at the Fifth Avenue in support of Henry E. Dixey, and on April 12, 1884, at the Madison Square he was the original Hiram Sloane in May Blossom. In the following Autumn he acted the role of Pete in The Pulse of New York at the Grand Opera House. At the Lyceum on April 6, 1885, he was the first Noel in Dakolar. In September of the same year he supported Minnie Maddern (Mrs. Fiske) in the production of In Spite of All at the Lyceum.

In the Spring of 1886 Mr. Frankau was engaged for Richard Mansfield's supporting company. The two men became close personal friends, and were associated professionally for several seasons. Mr. Frankau appeared as Morton Saunders in Monsieur, as Signor Juliana in A Parisian Romance, Dragon in Prince Karl, the Lord Mayor in Richard III., and roles of like character in other plays of the Mansfield repertoire. He played with Mr. Mansfield in all the chief cities of the United States and in London. During the last years of his stage career Mr. Frankau originated the role of Hector in The Envoy, at the Star Theatre, played Percy Vere in A Black Sheep at Hoyt's Theatre, and was the Marquis de Villadon in Oscar Hammerstein's production of Santa Maria at the Olympia.

On Friday morning the funeral services were at the home of Police Commissioner Hess, in West Sixty-eighth Street, by the Adelphi Lodge of Masons, of which order Mr. Frankau was a member. Later in the day the remains were cremated at Fresh Pond, L. I., in the presence of the dead player's relatives and a few intimate friends.

ENGAGEMENTS.

W. Al. Sonners, for the Klark-Scoville company.

J. S. Murray, J. H. Rock, Robert Harland, and Ethel Mack, with Agnes Wallace Villa.

Francis Gale, for The Heart of Chicago.

Lou Ripley, with Go-Won-Go-Mohawk.

THE STOCK COMPANIES.

Carmen was presented by the Columbia Theatre Stock company, Newark, last week, and Una Abell had opportunity to shine as the gypsy heroine. She gave the role the abandon, coquetry, and fire it demands, and was warmly applauded. Robert Neil scored as Escamillo, and H. Coulter gave a capital performance of Don José. The other roles were well taken, and the settings and costumes picturesque. Catherine is the bill this week.

* * *

The Alcazar Stock company, San Francisco, produced, on April 2, Jeannette L. Gilder's authorized version of Quo Vadis to a very large audience. The play is considered the company's greatest success since The First Born. Calls, flowers and speeches were only incidents of the evening. Edwin T. Emery made his first appearance in San Francisco as Marcus Vinicius, and gave a brilliant and vigorous performance. Ernest Hastings was admirable as Petronius. Mary Hampton, as Poppea, was effective, and May Blayney gave a sweet portrayal of Lygia. George Webster played Nero in a satisfactory manner, and Jeffery Williams was good as Tigellinus. Among others in the cast were Laura Crews, Mary Howe, Helen Woodthorpe, Will Irvin, Charles Bryant, F. Donnithorne and Howard Scott, whose Chilo calls for more than passing mention. Stage Director Bryant has given a series of stage pictures never before equaled in San Francisco stock theatricals, and carefull drilled the large army of "extras."

* * *

From a theatregoer of Halifax, N. S., there comes to THE MIRROR this appreciation of Tessie Bonstelle, leading woman of the Valentine Stock company, that has just closed an engagement in Halifax:

"Miss Bonstelle easily won the honors on every occasion. She has beauty, grace and refinement, combined with strong emotional powers. Her Parthenia will long be remembered as a most finished and artistic impersonation. Her vitality seems inexhaustible, and there seems no doubt that she will shine in the front rank of her profession.

* * *

Willis Granger has been engaged as leading man of the Boyle Stock company at the Grand Opera House, Nashville, to take the place of W. L. Roberts. Mr. Granger opened in Quo Vadis yesterday. Ina Brooks has resigned from the company, and left for New York 10. She made a host of friends while here, and will be missed. Mr. and Mrs. W. L. Roberts (Olive Martin) were also great favorites at the Grand, and their friends regret to see them leave.

* * *

Sarah Truax closes with the Lyceum Theatre Stock company, Baltimore, this week, making her last appearance in Love on Crutches.

* * *

Willis E. Boyer will manage a stock company in Albany the coming season.

* * *

Percy Cooke has joined the Pike Theatre Stock company, Cincinnati.

* * *

George S. Probert and Frank Lyman have been engaged for the Shubert Stock company in Syracuse, N. Y.

* * *

Teresa Maxwell is a recent addition to the Boyle Stock company in Nashville, Tenn.

* * *

A Summer stock comedy season will be inaugerated at the Columbia Theatre, Washington, the latter part of May, under the management of Walter Craven.

* * *

The Hopkins' Stock company, Chicago, is, this week, presenting W. J. Fleming's complete version of Around the Word in Eighty Days. In size the production is a remarkable one, as 150 people and three premiers and a double ballet are included, as well as elephants and camels.

* * *

Walter D. Greene received the praise of the Syracuse critics last week for a well conceived and sustained characterization of the role of Solon Hammerhead in The County Fair. Mr. Greene, owing to a lack of parts in his line in the productions of the Shubert Stock company, has resigned and returned to New York.

BETHLEHEM THEATRE CHANGES HANDS.

The Fountain Hall Opera House, Bethlehem, Pa., has been purchased by Joseph Marty and Son, of Allentown, the proprietors of the Lyric Theatre. The deal has been under way for several weeks, and was consummated April 9. Immediately after the sale was completed the new proprietors leased the theatre to Mishler and Worman, managers of the Allentown Theatre, for a term of years. The theatre will be greatly improved by the proprietors. The stage will be enlarged, new scenery and stage furniture added, and the auditorium greatly improved.

ACTORS' CHURCH ALLIANCE SERVICE.

The seventh regular service of the Actors' Church Alliance will be held at All Souls' Episcopal Church, corner of Sixty-sixth Street and Madison Avenue, on Sunday morning, April 22, at 11 o'clock. The Rev. R. Heber Newton will deliver the address of welcome, and the Rev. Walter E. Bentley, general secretary of the Alliance, will preach a sermon upon "The Church's Message to the Theatre of To-day." On Friday afternoon, April 27, a reception will be held in the Hall of All Souls' Church, for the members of the Alliance and their friends.

ALICE NIELSEN ON A RANCH.

Alice Nielsen will spend the coming Summer away off in Northern California. In the shadow of Mount Shasta Miss Nielsen owns a ranch, and thereon a pretty and comfortable bungalow is being erected, that will be the resting place of the prima donna from June to August. Ida Vallerga, the former opera singer, who was Miss Nielsen's first music teacher, will be with her all Summer, and Miss Nielsen will devote much of her time to further vocal study.

PRESS ARTISTS' LEAGUE EXHIBITION.

The first annual exhibition of the Press Artists' League will be held at the Waldorf-Astoria, May 14-19. There will be shown about five hundred sketches in black and white, and a large number of drawings and sketches in water colors and oils. The artists represented will include besides those whose field is solely newspaper work, illustrators of books and of weekly and monthly periodicals.

PERSONAL.

MCDONALD.—Ward McDonald, pictured above, has attracted marked attention from the metropolitan critics during his two terms, just ending, in the Stanhope-Wheatcroft Dramatic School. He is a graduate of the Cincinnati Law School, and came hither to study for the bar at Columbia University, but decided to change his plans and to prepare himself for the stage. In a scene from Hamlet, in Racine, and in other works presented at the students' matinees at the Madison Square Theatre, Mr. McDonald's performances have been heartily commended, and his resemblance to the late Lawrence Barrett has been remarked.

BRADLEY.—Leonora Bradley and Charles D. Bartholomew were married in Boston on April 8, and the ushers at the wedding were Charles Mackay, Tony Cummings, Lindsay Morrison, and Max Heindl, of the Castle Square Theatre company. Mr. and Mrs. Bartholomew will reside for the present in Boston.

OTIS.—Elita Proctor Otis wrenched a knee during the knife combat scene in Woman and Wine at the Manhattan Theatre last Wednesday. But she pluckily continued to play through the rest of the week.

CHEATHAM.—Kitty Cheatham will reappear at Daly's on Friday as Clara in Adelaide, with David Bispham, Hilda Spong, Mrs. Walcot, and Mrs. Whiffen, for the benefit of the Orthopedic Hospital.

EVESSON.—Isabelle Evesson has returned to town, having closed her successful engagement with the Imperial Stock company in St. Louis. She was seen in the leads in Trilby, Faust, My Friend from India, The Land of the Midnight Sun, and Sapho.

REHAN.—Ada Rehan has written an introduction for "The Players' Edition" of The Merchant of Venice, just published in this city by Doubleday, Page and Company.

LANGTRY.—Mrs. Langtry went on as one of the extra people in Hearts are Trumps at the Garden Theatre last Wednesday.

ROBSON.—Stuart Robson was surprised during the Saturday evening performance of Oliver Goldsmith at the Fifth Avenue Theatre, when Henry E. Dixey turned some of his lines as Garrick into a personal tribute to Mr. Robson. The star replied in a few feeling words, and the audience applauded heartily.

SANGER.—Frank W. Sanger received on Saturday a silver loving cup in token of the esteem of the staff and employes of the Metropolitan Opera House.

SCHUMANN-HEINK.—Madame Schumann-Heink, of the Maurice Grau Opera company, appeared at the Irving Place Theatre on Saturday as a peasant girl in Das Versprechen Hinter'm Herd and proved that she is an artist in comedy as well as in opera.

DAVIS.—Kate Davis is still a patient at the Providence Hospital, Washington, D. C., where it is said that there is little hope of her recovery.

MACKAYE.—In De Wolf Hopper's tour in The Charlatan, Jessie Mackaye is duplicating her London success as Katrinka, sharing the honors with Mr. Hopper everywhere.

IRVING.—Sir Henry Irving will revive W. G. Will's drama, Olivia, at the Lyceum Theatre, London, in June.

DAY.—Charles H. Day, the well-known writer of fact and fiction on the subject of amusements, has a serial story, entitled "Hi Van Amburgh, Elephant Performer and Lion Trainer," running in *Golden Hours*.

SANDERS.—Mary Sanders has been engaged by Liebler and Company for next season, to play the leading ingenue role in Joseph Arthur's melodrama, Lost River.

WALSH.—Blanche Walsh will go to Europe at the close of her present season, and may remain on the other side for a year before returning to the stage.

IRWIN.—May Irwin's new farce for next season will be written by George V. Hobart, and will be called Mrs. Black is Back.

MANSFIELD.—Richard Mansfield did not appear last week in Cleveland, suffering an attack of acute laryngitis. He is resting this week, having canceled an engagement in Buffalo.

BELLEW.—Kyrle Bellew, according to latest Australian reports, is in Melbourne. He has not yet recovered from his illness, a complication of the grip and bronchitis.

HOPE.—Lord and Lady Francis Hope (May Yohe) will spend the Winter at Sydney, N. S. W., where they have taken a house.

HORTON.—Judge W. E. Horton, of Mount Clemens, so popular with the player colony at the Michigan resort, was the subject of a recent interesting interview in the Detroit *News-Tribune*.

NORTHRUP.—H. S. Northrup has been re-engaged as leading juvenile for E. H. Sothern for next season.

GALLAND.—Bertha Galland has signed a contract for four years with Daniel Frohman. She will originate the lead in Richard Carvel with James K. Hackett next season.

CURRENT AMUSEMENTS.

Week Beginning April 21

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), THE KING OF THE CONTINENT.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE LION'S WHELPS.
HARLEM OPERA (Lexington Ave. and 125th St. nr. Seventh Ave.), STUART ROBSON IN OLIVER GOLDSMITH—33 plus 1 to 7 Times.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Vaudeville.
MINER'S (125th St. nr. Lexington Ave.). Vaudeville.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), DE PACHMANN CHOPIN RECITAL—Thurs. Aft., April 19.
NEW YORK (Broadway and 45th St.), QUO VADIS—2d Week—9 to 16 Times.
CRITERION (Broadway and 44th St.) JAMES K. HACKETT IN THE PRIDE OF JENNICO—7th Week—48 to 55 Times.
BERKELEY LYCEUM (44th St., nr. Fifth Ave.).
VICTORIA (Seventh Ave. and 42d St.), THE RAYS IN A HOT OLD TIME.—3d Week—15 to 21 Times.
REPUBLIC (205-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE MIKADO.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN THE DANCING GIRL.
BROADWAY (Broadway and 41st St.), BEN HUR—20th Week—161 to 170 Times.
MENDELSSOHN HALL (113 West 40th St.), MARIE BREMA SONG RECITAL—Wed. Eve., April 18.
EMPIRE (Broadway and 40th St.), A MAN AND HIS WIFE, ALSO THE BUGLE CALL—3d Week—17 to 24 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), CUBAN ORPHANS' FAIR.
CASINO (Broadway and 39th St.), THE CASINO GIRL—8th Week—29 to 36 Times.
KNICKERBOCKER (Broadway and 38th St.), THE BOSTONIANS IN THE VICEROY—2d Week—9 to 16 Times.
HERALD SQUARE (Broadway and 35th St.), QUO VADIS—2d Week—9 to 16 Times.
GARRICK (35th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—30th Week—129 to 134 Times.
KOSTER & BIAL'S (342-349 West 34th St.), VAUDEVILLE and PROGRESS—7th Week—39 to 46 Times
SCHLEY (132 West 34th St.), VAUDEVILLE.
MANHATTAN (1303-1307 Broadway), WOMAN AND WINE—2d Week—4 to 13 Times.
THIRD AVENUE (Third Ave. and 31st St.), UNCLE TOM'S CABIN.
BIJOU (1229 Broadway), THE JAPANESE PLAYERS each afternoon and TIM MURPHY IN THE CARPET BAGGER every Evening—2d Week.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—29 plus 2d Week—9 to 15 Times.
DALY'S (Broadway and 30th St.), WHEELS WITHIN WHEELS, THE MANEUVERS OF JANE and TRELAWNY OF THE WELLS.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRLIGIG—31st Week—241 to 249 Times—SAPOLIO—7th Week—43 to 52 Times.
COMIQUE (Broadway and 29th St.), SAPHO—1st Week—1 to 6 Times.
FIFTH AVENUE (Broadway and 28th St.), JOSEPH JEFFERSON—1st Week—RIP VAN WINKLE—31st Night—THE RIVALS.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—9th Week—63 to 70 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), ADAM FOREPAUGH AND SELLS BROTHERS' CIRCUS—3d Week—30 to 31 Times.
MINER'S (812-814 Eighth Ave.), MIAGO'S CITY CLUB.
MADISON SQUARE (30th St. nr. Broadway), WHY SMITH LEFT HOME—Revival—2d Week—9 to 16 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) MY DAUGHTER-IN-LAW—9th Week—57 to 64 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), A GUILTY MOTHER.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE GREAT RUBY—126 plus 8th Week—33 to 40 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—29d Week—182 to 189 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-131 East 14th St.), W. L. BUSSELL'S FADS AND FOLLIES.
STAR (Broadway and 13th St.), DANGEROUS WOMEN.
GERMANIA (147 East 8th St.), ANNA FUERBRINGER IN GERMAN REPERTOIRE.
LONDON (225-227 Bowery), THE RENTZ-SANTLEY COMPANY.
PEOPLE'S (189-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE UTOPIANS.
THALIA (45-47 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (126 to 134 Montague St.).
PARK (502 Fulton St.). Closed.
HYDE & BEHMAN'S (505-523 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), CORSE PAYTON COMEDY COMPANY IN REPERTOIRE twice a day—Change at each performance—2d Week.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), ROSE HILL ENGLISH FOLLY COMPANY.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE.
STAR (291-297 Jay St., nr. Fulton St.), HARRY MORRIS' TWENTIETH CENTURY MAIDS.
EMPIRE (301-305 South 6th St.), A SOCIAL MAID.
COLUMBIA (Washington, Tillary and Adams Sts.), MRS. LANGTRY IN THE DEGENERATES.
GAYETY (Broadway and Middleton St.), A STRANGER IN NEW YORK.
LYCEUM (Montrose Ave. and Leonard St.), HARBOR LIGHTS.
BIJOU (Smith and Livingston Sts.), THE BOWERY AFTER DARK.
MONTAUK (385-387 Fulton St.), E. H. SOTHERN AND VIRGINIA HARNED.
MUSIC HALL (Fulton St. and Alabama Ave.).
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Manhattan—Woman and Wine.

Melodrama in four acts by Arthur Shirley and Benjamin Landeck. Produced April 11.

Hugh Seymour, R.A.	George Osbourne
Richard Seymour	Howard Kyle
Phineas Collins	Julien Barton
Mark Parkins	David Torrence
Professor Sawter, F.R.S.G.	M. A. Kennedy
Charles Sawter	Daniel Halifax
Bob Tipton	Roland G. Edwards
Alphonse Beaudet	Franklyn Roberts
Caliban	Frank Hatch
Proprietor of the Cafe d'Afrique	George Courtney
Antoine	A. L. Traherne
A Neapolitan Singer	Alexis Giulio
Adams	J. G. Brammall
President of the Court of Assizes	William Selwyn
Foreman of the Jury	George Murray
Marcel Rigadout	Elita Proctor Otis
La Colombe	Mabel Eaton
Mary Andrews	Minnie Dupree
Janet Marlow	Millie James
Lizette	Grace Howard
Madame Perinet	Lottie Mortimer
A Nurse	Nellie Simmons
Fifi Gautier	Marion Winchester
Marie Germaine	Lulu Porter
Delphine Delmas	Alice Kingston
Annie Durand	Eleanor Allen
Jeanne	Lucille Monroe
Mignon	Rose Garland
Toto	Virginia Marshall
Fanchon	Adele De Sai
Nanon	Jean James
Ninette	Florence Hayes
Josephine Dubois	Irene Vera
Marie Delancon	Ethel Rellew
Fleurette	Francesca Di Maria

Woman and Wine, a four-act melodrama by Arthur Shirley and Benjamin Landeck, was presented at the Manhattan Theatre on April 11 for the first time in America. A large audience was immensely amused by the wild and terrible villainy of the bad people of the play and the general imbecility of the good folk.

The trouble began at Malvern, England, where Hugh Seymour, elderly artist, was going blind, and his son, Richard, was engaged in discovering that his approaching examination for the bar must surely fail. The old man was confident of the son's success and the son was ignorant of the father's weak eyes. Neither knew that Richard was in a way to inherit money, but this fact was familiar to Mark Parkins, money lender; Phineas Collins, shyster lawyer, and Marcel Rigadout, Parisian adventuress with a hypnotic kiss and no scruples. This trio went about to lure away Richard, and to make him doubt the constancy of his sweetheart, Mary Andrews, ward of the father. Richard hesitated at first, but yielded at length to the seductive influence of Marcel's enthusiastic embraces and her tropical kisses. The guileless Richard accompanied Marcel to Paris, where he proceeded to blow in his money with great fervor. He went up against the races, did Richard, and it was a cinch that his horse would win. It meant riches or ruin to Richard. So Marcel saw the jockey and played another pony. Richard's jockey vowed that he had never thrown a race, and was going to win this one. But Marcel kissed him, and all bets were off. The jockey deliberately lost and Richard vowed vengeance against Marcel who, about this time, set her cap for one Alphonse Beaudet whose "steady" was a vindictive young woman of the Latin Quarter, by name La Colombe. Richard undertook to immerse his sorrows in the flowing bowl, and while so doing was watched by Mary, who had been caring for the now blind father and sustaining life by selling flowers. Richard's descent was shown at a boulevard cafe and anon at a Japanese ball, where he was drugged. Stupefied he sauntered forth and went to sleep in a flower market. La Colombe, by this pass, had waxed very jealous indeed because Marcel had given Alphonse the hypnotic kiss and had won him away. The two women met at the flower market in early dawn light and fell to fighting with pruning knives about the worthless Alphonse, who looked on as one flattered by such delicate attention. The fight was truly desperate and La Colombe stabbed Marcel to the death. The body they put in a big box, covered it with flowers, and then escaped. Along came Mary to make up her daily supply of bouquets. Blithely she began to pluck the flowers out of the box and then—oh, much horror!—she discovered the corpse of Marcel. Mary's scream awakened Richard, who really couldn't say whether or not he had slaughtered Marcel. Mary besought him to fly, but he stayed wailing about the thing till the police ran him in. He was tried and found guilty, persisting in making things look as bad as might be for himself, but just at the finish in rushed La Colombe and owned up to the crime.

All this was worked out in approved English melodramatic fashion. The first act was cumbersome, and could have been bettered by a good deal of cutting. The thrills, alarms and excitements, fairly sustained in the second and third acts, petered out lamentably in the last and wound up in a highly conventional trial scene. The audience laughed uproariously at nearly every serious episode, hysterically applauded the villainy meant to be hissed, and screamed with delight when Marcel breathed ponderously on long after death, when the foreman of the jury stuck hopelessly in his only speech, and when Richard's blind father, not to mention La Colombe, got lost in the crowd and had to be steered into the closing picture by the extra people. Some of the scenes might have been indelicate had they not been so hugely ludicrous. As it was the audience had a very good time, and one of the best laughs of the season.

Elita Proctor Otis, with a wonderful accent and amazing gowns, contributed chiefly to the merriment by her florid, effulgent, baleful picture of the unspeakable Marcel. She gave to the part the benefit of her always admirable skill and her long experience in like roles, and the audience deliriously reveled in her darkest deeds. Minnie Dupree made the unimpressive Mary as sweet and sympathetic as it was possible for her to be. Mabel Eaton was forceful and generally commendable as La Colombe. Millie James scored well by a charming, bright soubrette impersonation, Grace Howard was a dainty maid, and Marion Winchester put in a graceful, effective toe dance.

Howard Kyle struggled bravely for the impossible Richard, and was at all times highly amusing. Such a despicable hero seldom has been seen and, while the actor did perhaps all in human power for the role, Richard could not be taken seriously. George Osbourne, as the blind man, gave a fine performance that would have earned hearty recognition in an environment less hilarious. M. A. Kennedy as a comic professor and Daniel Halifax as his comic son were well cast. Franklyn Roberts supplied his share of the fun by a weird sketch of Alphonse, Alexis Gisiko helped on the entertainment by contributing a comic opera troubadour, Roland G. Edwards provided diversion as the susceptible jockey, and Frank Hatch offered a clever bit as a demoniacal watchman with a greed for gore. David Torrence and Julien Barton was gleeful villains, and the lesser characters helped on the merry work. The individual hit of the occasion, however, was made by a real baby, name not programmed, the which, handled with apparent inexperience by the juvenile comedy couple, maintained a show of sunny good humor and complacency that quite captivated the house, no more well mannered stage infant ever having been seen.

Very pretty and excellently managed were the twelve scenes by John H. Young, B. Frank Dodge, and Frank Platzer, and the stage, barring a few mischances, was directed skillfully. It were advisable, however, when there is applause behind the scenes to have it accomplished at some distance from the curtain, since the fluttering of said curtain in consonance with the applause, and visible in front, detracts materially from the effectiveness of the thing.

THE WEATHER HEN.

Comedy in a prologue, two acts and an epilogue, by Berte Thomas and Granville Barker. Produced April 13.

Mr. Richard Battye	John H. Bunny
Richard Battye, Jr.	George S. Probert
Daniel Macartney, M.D.	Felix Haney
Marvel Prior	Harold Hartsell
Benson Howe	Will T. Ellwanger
James Ferguson	George Backus
Perfect	Frank Bell
Martin	J. H. Davies
William John	M. Converse
Eve Prior	Sylvia Lyndon
Maude Vertue	Mabel Strickland
Lady Millicent Battye	Ella Hugh Wood

Good Friday, April 13, was observed at the Manhattan Theatre by the production, at a special matinee, of The Weather Hen, a comedy from the 'prentice pens of Berte Thomas and Granville Barker.

The play was acted last Summer in London, but its career there was not such that its importation to this country was to be expected. It appears, however, that for some reason not made public, W. A. Brady took the American rights under his managerial wing, and either under compulsion or in a spirit of grim jest produced The Weather Hen on a day and in a fashion that made its absolute failure certain. Mr. Coleman, of the Covent Garden Theatre, made no less sedulous endeavors to bespeak ruin for She Stoops to Conquer than did Mr. Brady to make success impossible for The Weather Hen. Not only did he choose the most inauspicious day in the whole season for the production, but he mounted the comedy carelessly and permitted it to be acted by a company of players quite inadequate and only half rehearsed. But all of this was quite unnecessary, in view of the utter worthlessness of the play. It seemed a bit of wanton cruelty to murder The Weather Hen when the poor thing would have died by its own hand any way. It is safe to say that no poorer dramatic composition than The Weather Hen has ever been acted by professionals on the New York stage. The plot is trivial, the motives are either obscure or so unnatural as to be irritating, the characters are but caricatures of human beings, and the construction is faulty at every point.

In the opening act—miscalled the prologue—Dr. Macartney lamely explains that a weather hen is a woman whose love for different men makes her as variable as a weathercock in a shifting wind. The scene is the interior of Marvel Prior's home in London. A very late supper is in progress, and from the occasional lucid speeches of the guests, the host and the hostess, it is learned that Prior is in love with Maude Vertue, an actress, and that Mrs. Prior, an ex-actress, is interested in a rich young imbecile named Dicky Battye. After the other guests have gone Dicky prevails upon Mrs. Prior to promise to go with him on the morrow to his cottage at Staines, there to set up housekeeping and live happily ever after. When the would-be Don Juan has departed, the heroine receives a mysterious visit from James Ferguson, an actor, who was a "pal" of hers in her barnstorming days. This Ferguson preaches a very great deal. He learns of Mrs. Prior's intention to elope with Dicky, and endeavors vainly to induce her to stop at home. From the mawkish drivel of the other acts it is to be gleaned that Mrs. Prior's intention of living with Dicky is frustrated by Ferguson, who makes the scheme known to Dicky's parents, and takes them to the cottage just in time to prevent a scandal. Dicky gets wofully drunk, and Mrs. Prior goes back to her husband. Later she strives to become the mistress of Ferguson, but the actor flies to America, and at the end Mr. Prior secures an engagement for his wife in a provincial company, far away from London. In the final scene Mrs. Prior says, tragically, "I have completed a circle and have arrived nowhere," and the auditors who sat through the play on Friday were able to sympathize with her.

The moral tone of The Weather Hen is low almost to the point of indecency. There is not a single clean minded character in the play, except Ferguson, and his morality is so unreal that it appears to be a mild form of insanity. One or two of the lines indicate an attempt on the part of the authors to imitate Ibsen, but it seems improbable that any one who had ever read or witnessed a performance of an Ibsen play could make the atrocious errors in construction that are visible in every scene of The Weather Hen. The faults of the comedy are so many that a detailed list of them may not be given, nor is it possible to set down the various forms of incompetency exhibited by the players in the Good Friday production. Every one of them except George Backus required frequent prompting, and none of them, apparently, had taken the trouble to find out the sense or his or her lines. George S. Probert, as Richard Battye, Jr., was fairly amusing for five minutes in the second act, George Backus, as James Ferguson, was at all times actor like, and at some moments impressive, and Sylvia Lyndon, as Eve Prior, acted earnestly. The other members of the cast, between them, broke nearly every law of acting and made almost every blunder that can be made on the stage.

Star.—Dangerous Women.

Melodrama in four acts by F. A. Scudamore. Produced April 16.

Ronald Courtney	Leighton Lee
Colonel Rothwell	Harry Rich
Mr. Dysart	James L. Carhart
Dr. Paul Dysart	Kendal Weston
Sir Reggie Hopgood	Charles Deland
Mark Raby	Taylor Holmes
Father Raymond	John Bankson
Jarvis	Harry Vance
Dick Pudsey	Percy Plunkett
Joe Perkins	Gilbert Fitzgerald
Elijah Smudge	John Saunders
Edward Nailor	John Bankson
Police Inspector	Charles Allison
Police Officer	Edward Allen
Waiter	George Mason
Sylvia Rothwell	Elizabeth Baker
Cora Fay	Eugenie Besserer
Lola Lascelles	Frances Arthur
Mrs. Raby	Emma Brennan Ince
Pollie Perkins	Ione Chamberlin
Bessie Basket	Alice Pennoyer
Sister Burgon	Miss Brennan

Dangerous Women, a four-act melodrama by F. A. Scudamore, that has won favor in England, was seen for the first time in this city at the Star Theatre last evening. The house, as usual, was crowded.

The play opens at the Elysium Club, London, a gambling resort, which the hero, Ronald Courtney, a young millionaire, has been persuaded by a ruse to visit. While playing roulette he is insulted by an habitue, whom he strikes and accidentally kills. This so preys on Courtney's mind that he submits to a penance pronounced by a Roman Catholic priest, that he should go forth into the world an absolute pauper and earn his daily bread as a workingman in order that he may understand the meaning of honesty and the responsibilities of wealth, and this penance he endures for a period of twelve months. The heroine, Sylvia Rothwell, owing to adverse circumstances, finds herself alone and destitute in London, and seeking employment she answers an advertisement for a companion. On applying for the situation she discovers the house to be the Elysium Club, the proprietress of which is Cora Fay, who years before had been jilted by Sylvia's father. Seeing an opportunity for revenge she detains the heroine by force and plots her ruin. Sylvia, however, escapes, and is found in the streets in a fainting condition by the hero and a newsboy with whom he has made friends. She is then taken by them to their garret home. The hero declares his love for Sylvia Rothwell, but is precluded by the terms of his penance from revealing his identity.

In the meantime Colonel Rothwell, the heroine's father, has returned from India, where he had been in active service, and can find no trace of his daughter. He meets Cora Fay, who induces him to install her as his housekeeper in a county seast, Charmwood Hall, he has lately purchased. The hero, the heroine, and the newsboy come to spend a day in the country and are seen and recognized by Cora. Fearful that Colonel Rothwell should hear of her treatment of his daughter, she plots the heroine's death, attempts to poison her and secretes the body in a coffin in a burial place close by. Dr. Paul Dysart, a medical man who keeps a private lunatic asylum in the neighborhood, is insane himself on one point—he believes he can concoct an exilir that will bring the dead to life. He repairs to the burial place to experiment with the elixir and opens the coffin containing the heroine. After the elixir has been administered to her, Sylvia revives and is taken by the doctor to his asylum, he being under the impression he has raised the dead. After various misfortunes and the expiration of his term of penance, the hero rescues Sylvia Rothwell from the asylum, declares his identity, and is betrothed to Sylvia. The villainess is brought to justice; the heroine restored to her father and all ends satisfactorily.

In the dramatic picture presented in this play only the simplest and strongest colors appear. Virtue is painted pure white, sin is scarlet, and villainy is as black as the bottomless pit. There are no half dealings and no extenuating circumstances. Dangerous Women is a capital example of the lurid style of melodrama that appeals strongly to a very large part of the population and will, therefore, always have a place in the theatre. The characters are boldly, though somewhat crudely, drawn, the story is sensationally interesting, and the situations are technically strong enough to hold their own in a far worse presentation than that of last evening. Indeed, the company that appeared at the Star was a well-balanced, well-trained organization, and nearly every part in the play was acted with discretion and force.

Leighton Lee, as the millionaire-penitent hero, Ronald Courtney, acted in manly fashion and with telling vigor. Harry Rich was a dignified and interesting old soldier as Colonel Rothwell; James L. Carhart—a very capable actor of the old school—was an excellent Mr. Dysart; Kendal Weston was impressive as Dr. Dysart, and Gilbert Fitzgerald furnished a good bit of character work as Joe Perkins, the newsboy. The other male roles were almost without exception in efficient hands.

Elizabeth Baker, as Sylvia, the much-abused heroine, wept pathetically and held the sympathies of the audience from first to last. Eugenia Besserer as Cora Fay, the villainess, displayed admirable power in her important scenes, and Frances Arthur as Lola acted a rather colorless part as well as might be. Emma Brennan Ince was an admirable Mrs. Raby, and Alice Pennoyer gave dash and sparkle to the soubrette role of Bessie Basket. The Polly Perkins of Ione Chamberlain was a thoroughly pleasing portrayal. The scenery was equal to the occasion and the women's costumes were handsome. Next week, Caught in the Web.

Carnegie Lyceum—Jack The Giant Killer.

Play in two acts by Alfred Allen and Edward E. Rose. Produced April 16.

Ruth, Naughty Girl	Anna O'Ryan
Grandmother	Marie H. Moore
Old King Cole	R. C. Turner
Queen Hortense	Evelyn Wood
Jack the Giant Killer	Ralph Yoerg
Giant, Badorful	James McKean
Simple Simon	Putnam Bond
Prince Pritticles	John Hons
Jack Horner	Westropp Saunders
Tom Tom, the Piper's Son / Georgie Porgie	William Lamp
Jack, Brother to Jill / King's Jester / King of the Hobgoblins	Sumner Gard
Peter Peter, the Pumpkin Eater	J. D. Vey
Witch	Kate Hassett
Princess	Dorothy Peper
Little Miss Muffett	Marion Wright
Mother Hubbard	Margaret Parnell
Jill, Sister to Jack	Lucy Ballard
Minnie Clancy	Charlotte Townshend
Belleman	Sidney Marlyn
Mother Goose	Brenda Louis
Mistress Mary, Quite Contrary / Queen of Fairies	Josephine Gautier
Mrs. Peter Peter	Dorothy Tennant
Boy Blue	Grace Lee
Bo Peep	Ethel May Norman
Owl	Holcombe Bacon
Pussy Cat, and Dog	Abraham Kauffman
Dish	Westropp Saunders
Spoon	Lucy Ballard
Carrier Pigeon	By Itself
Pig	By Mr. Grunt
Marguerite	By Herself

Franklin Sargent inaugurated his Children's Theatre yesterday afternoon with the production of Jack the Giant Killer. The snug little Lyceum in Carnegie Hall was well filled with little folks and their attendants, fully one-half the audience being composed of adults.

Since the announcement of Mr. Sargent's project there seems to have been a misapprehension as to its object, many people inferring that the plays were to be presented by children. Such is not the case, as the company is entirely professional, and the children are expected to be present as auditors and spectators, not as players.

The play as presented yesterday dealt with the adventures of Ruth, "the naughty little girl who had a little curl," the opening scene revealing this very bad child in a very naughty mood, after which she drifted into dreamland, and the court of old King Cole, taking the audience along with her. All the famous Mother Goose family were there, from Simple Simon to Mother Hubbard. Jack Horner blissfully sat—not in a corner—but in the centre of the stage, and, contrary to Mother Goose's rhymes, failed to pull out a plum from the enormous pie which he hugged ecstatically. Little Boy Blue made apoplectic efforts to blow his horn, while Jack and Jill both fell down and the pail came tumbling after. The cow with the crumpled horn, the owl, and the pussy cat were all there, and the children shouted with glee when the dish ran away with the spoon, and when Tom Tom the Piper's son made his meteoric flight across the stage with his stolen pig.

All these familiar characters were greeted with delight, but the effect of the play was marred by local hits entirely foreign to the atmosphere of Mother Goose's melodies. With the elimination of these and of all characters not strictly of the Mother Goose type the play would be much improved. Performances will be given every afternoon during the week at 3 o'clock.

Comique—Sappho.

Play in four acts, adapted from the story by Daudet by George Paxton. Produced April 16.

Jean Gaussin	William Bonelli
Uncle Cesaire	Joseph Dailey
Coudal	Melville Collins
Dechelette	Ernest Howard
Hettema	Charles Burbidge
Flamant	George Strathmore
Potter	William De Vaull
La Gourmerie	Calvin Tibbets
Joseph	Irene Clark
Olympe Hettema	Adelia Barker
Irene	Mayo Methot
Mina	Josephine Knight
Machaume	Mrs. Ella T. Bennett
Victorine	Birdie De Vaull
Fifi	May Warner
Diane de Lys	Beatrice Russell
Alice Dore	Grace Jouvet
Fanny Legrand (Sappho)	Agnes Ardeck

Standing room was at a premium at eight o'clock last night when the curtain rose upon Manager Leo C. Teller's production of Sappho (spelled for this occasion with two p's). Not since Orange Blossoms was produced at this house has it held such a crowd.

The audience was composed almost entirely of men, and they craned their necks and

stretched their ears and distended their eyes in eager anticipation. Although the version presented was by no means sensational, the audience guffawed loudly at every line that might by any stretch of a prurient imagination be construed as having a double meaning.

The staircase scene lasted about fifty seconds. There was not room for a spiral stairway, so a nice, genteel, Harlem flat short flight, with a landing in the centre, was used. The scene in Fanny's apartment was hugely enjoyed by the spectators, who found many chances to laugh while it was in progress.

Agnes Ardeck appeared as Sappho, and while her performance lacked force, it was more or less refined. William Bonelli was an easy-going Jean, and as he is a trained athlete he handled his load in the staircase scene with ease and grace. May Warner was pleasing as Fifi. Singing and dancing specialties enlivened the ball-room scene in the first act. The names of the other performers will be found above. Their work calls for no special comment.

The piece was liberally staged, special scenery being furnished by Gates and Morange. There was a goodly number of supernumeraries, and much life and action were shown in the ball-room scene. As the house is small, and as Mr. Teller wishes to give the suburbanites a chance to see the play and get home in time for supper, daily matinees will be given.

Murra Hill—The Dancing Girl.

The revival of The Dancing Girl, by the Henry V. Donnelly Stock company at the Murray Hill Theatre drew an audience last night that completely filled the house. The play called into service the entire organization, and afforded excellent opportunities to the principal members for the display of their best talents. The mounting was adequate, the stage-management gave evidence of careful preparation, and the drama was not slighted in any way.

Ralph Stuart was pleasing in the role of Valentine Danecourt. Thomas L. Coleman acted John Christison earnestly and effectively, although the role is not one in which he may appear to the best advantage. William Redmund was an impressive David Ives, Charles D. Waldron a very satisfactory Crake, and Walter Allen a sufficiently amusing Reggy Slingsby. Edwin Nicander, Albert B. Gillam, Frank Herbert, Eugene Ordway, and Andrew Stephens acted the other male roles acceptably.

Dorothy Donnelly was exceedingly sincere and convincing in her portrayal of Drusilla Ives. Irene Jordan as the younger sister, Faith Ives, gave an admirable impersonation. Georgia Welles as Sybil Crake caught the feeling and the meaning of the role, and acted it well. Mrs. Thomas Barry was appealing as the fisherman's widow, Mrs. Christenson, and Grace Huntington was acceptable as Lady Bawtry. The other roles were in the capable hands of Virginia Donner, Lucia Vary, and Dorothy Stuart. Next week, Sweet Lavender.

Bijou—The Japanese Players.

Otojiro Kawakami, Sada Yacco, and their associate Japanese players presented at the Bijou Theatre yesterday afternoon a version of Sapho made by Mr. Kawakami. The play is in two acts, and contains three principal characters: Sahoko (Sapho), Zingo (Jean Geussin), and Forumatsu (l'lamant). The first act showed an outdoor scene with a garden party in progress. There was dancing and playing of games, and the minor characters introduced much low comedy business, including what was apparently an imitation of Ching Ling Foo. Then followed the meeting between Zingo and Sahoko, the act closing with a very pretty love scene.

The second act occurs at Zingo's house. The happy existence that Zingo and Sahoko have been leading is broken by Zingo's discovery that Sahoko has a husband. There is a quarrel, and Zingo goes out. During his absence Forumatsu, the husband, enters, carrying his child. He is in great poverty and arouses Sahoko's pity. She gives him money, and persuades him to leave the child with her. Zingo returns, and the sight of the child increases his anger, and he beats Sahoko and leaves her. Formatsu re-enters, and Sahoko agrees to return to him. They pack her belongings, and the husband departs with them. Then Zingo, repentant of his harshness, comes back to plead for forgiveness, and finally falls asleep in Sahoko's arms. Gently she lays his head on a pillow, and after writing a note of farewell, takes her child and withdraws. The curtain falls, to rise again on Zingo's discovery of the note.

In this act lay the chief opportunities for the players. Sada Yacco, as Sahoko, won the honors, by giving an exquisite performance—the best she has offered here. It was not Daudet's courtesan, but a frail, tender, loving woman. Madame Yacco put into her work a wealth of emotion, and her acting throughout showed a keen appreciation of the role. Kawakami was excellent as Zingo, and a capital bit was done by Tsusaka as Forumatsu. Apart from the comedy of the first act, and considering the disadvantages under which these players labor, the performance was delightful and ranks with that other gem, Madame Butterfly.

The Geisha and the Knight was also presented, and Ching Ling Foo did his feats of magic.

American—The Mikado.

Before a large audience at the American Theatre last evening the Castle Square Opera company again revived Gilbert and Sullivan's ever delightful comic opera, The Mikado. The hearty applause, the evident thorough enjoyment of the audience, went to show that the charm of this true comic opera is potent still, that its irresistible melodies are as captivating as ever, and its humor as felicitous.

Hallen Mostyn made his first appearance with the company as the Mikado and scored a distinct success. D. Eloise Morgan was seen for the first time here as Yum Yum, and most charming she was, sweetly pretty, tuneful and dramatically excellent. Frank Moulan was once more a capital Ko Ko. The rest of the cast was as follows: Nanki Poo, Reginald Roberts; Pooh Bah, William Pruette; Pish Tush, Louis Casavant; Nee Ban, Harold De Bray; Pitti Sing, Gertrude Quinlan; Katisha, Maude Lambert, and Peep Bo, Mattie Martz, and all were happily cast. The scenery and costumes were pretty and effective.

The Black Hussar next week.

Fifth Avenue—Rip Van Winkle.

A well filled house greeted Joseph Jefferson at the Fifth Avenue Theatre last evening. The bill was Rip Van Winkle, and though probably every one in the audience had seen the play at least once before, enthusiasm and applause were unbounded. Mr. Jefferson's Rip will always remain his greatest characterization, and never loses its attractiveness. Save that the player looked older, there was little difference between the Rip of last evening and the Rip of other days.

Verner Clarges made an excellent Derrick, and Ffolliott Paget was equally good as Gretchen. George W. Denham, Charles Duval, Robert Brown, William Jefferson, Joseph Jefferson, Jr., Blanche Bender, and Rose Alton were conspicuous for good work. Virgie Glyndon and Harold Walsh played the children's parts pleasingly.

Rip Van Winkle will be presented all the week except Saturday night, when Mr. Jefferson will appear in The Rivals.

Third Avenue—Uncle Tom's Cabin.

Mr. and Mrs. Harry Webber's Uncle Tom's Cabin company began a week's engagement at the Third Avenue Theatre last evening before a good sized audience. The production is of the modern Uncle Tom school, and has about it few of the ear-marks of the original melodrama. The performance was full of spirit and go, however, and the scenes were brilliant in color, though laughably inaccurate. Harry Webber as Marks, John F. Ryan as Uncle Tom, Teresa Alston as Ophelia St. Clair, and Florence Ackerman as Topsy, won considerable applause. There was an elaborate cake walk between the acts, and several songs and dances were introduced to give the spectators the worth of their money. Next week, Pock's Bad Boy.

Grand—A Guilty Mother.

A Guilty Mother drew a full house last evening at the Grand Opera House. It was well acted by the company, in which were James Kyle MacCurdy, who had won favor before and did excellent work as the detective; Gustave Wallace, Harry Driscoll, Emile La Croix, Albert Cardinal, May Wilkes, Adelyn Wesley, Dorothy King, Edith Fassett and others.

Metropolis—The King of the Opium Ring.

The King of the Opium Ring, which has been presented at the Metropolis with much success, began a return engagement of a week last night. The company, with the assistance of several genuine Chinese, gave a strong performance.

At Other Playhouses.

IRVING PLACE.—Mlle. Nitouche was revived last evening by the German Stock company, the cast including Anna Leonardi, Meta Buenger, Marie Reichardt, Frida Brandt, Edmund Hanno, Gustav von Seyffertitz, Messrs. Horwitz, Frey, Senius, and Klein-Rhoden.

DALY'S.—Wheels Within Wheels was revived last evening by the stock co., to be repeated to-day and to-morrow. The Manœuvres of Jane will be revived Thursday evening and at the Saturday matinee. Trelawny of the Wells will be seen again Friday and Saturday evenings. A Runaway Girl next week.

ACADEMY.—'Way Down East is still the bill.

HERALD SQUARE.—Jeanette L. Gilder's version of Quo Vadis has begun its second week.

NEW YORK.—Stanislaus Stange's arrangement of Quo Vadis is in its second week.

BIJOU.—Tim Murphy appears in The Carpetbagger each evening, the Japanese players appearing in the afternoons. The prices have been reduced from $2 to $1.50.

WALLACK'S.—Olga Nethersole remains in Sapho.

FOURTEENTH STREET.—The Great Ruby continues.

CASINO.—The Casino Girl has proved a drawing card.

VICTORIA.—The Rays have announced that they will run out the season in A Hot Old Time.

MADISON SQUARE.—Why Smith Left Home remains until April 28.

CRITERION.—James K. Hackett continues in The Pride of Jennico.

LYCEUM.—My Daughter-in-Law is the bill.

GARRICK.—William Gillette still appears as Sherlock Holmes.

KNICKERBOCKER.—The Bostonians still offer The Viceroy.

HARLEM OPERA HOUSE.—Stuart Robson and company are appearing here this week in Oliver Goldsmith.

EMPIRE—A Man and His Wife and The Bugle Call are presented by the stock company.

BROOKLYN AMUSEMENTS.

SATURDAY, April 14.

Anna Held in Papa's Wife was the only novelty, and at the Montauk came out better in the meagre state of patronage noticeable on every hand than any of the other competing attractions. Manager William T. Grover will next give E. H. Sothern and Virginia Harned.

The Columbia and Amphion, after a week of darkness, resume with Mrs. Langtry in The Degenerates and Chauncey Olcott in A Romance of Athlone.

The Grand Opera House had good houses at 10, 20, 30 to witness a daily change of performance, both afternoon and evening, by the Corse Payton Comedy company, which is scheduled for three weeks longer.

Manager Harry C. Kennedy follows On the Stroke of Twelve at the Bijou with On the Bowery After Dark.

The Gayety replaces A Female Drummer with A Stranger in New York.

Uncle Tom's Cabin is set aside at the Lyceum to afford a view of Harbor Lights.

Vaudeville was noticeably quiet at Hyde and Behman's, the Novelty and the Brooklyn Music Hall, where, with the termination of Lent, the rivalry will again be at fever heat for the few remaining weeks of the season.

Paderewski will make his last appearance in this borough at the Academy of Music on Thursday, May 3.—The walls of the new Orpheum, at Rockwell Place and Fulton Street, are now sufficiently advanced to define the size and first floor arrangement of the auditorium very clearly.—The recently projected circuit of Dewey-Schley-Sampson music halls, put forward by Senator Timothy D. Sullivan and George Krauss, has come to a sudden end. The announced sale to those managers by the New York and New Jersey Telephone Company of their property on the west side of Smith Street, but a few feet removed from the Bijou Theatre, was brought to an abrupt halt by the Hon. Bernard J. York, head of the Police Commission. The Telephone people had offered a lease of the premises to the Police Department, which had been verbally approved of in the presence of witnesses by Mr. York. Later, when they executed an agreement of sale to Senator Sullivan, there was a clause as to the waiving of the lease privilege by the police authorities. Though no papers relative to the same had been signed, Mr. York's contention was that a verbal acceptance, when heard by witnesses, was binding. The lawyers called in upheld his contention, and as Mr. York refused to concede or retreat, the sale was perforce called off. Within the next week the above managers leased their Schley establishment for the legitimate.

SCHENCK COOPER.

CUES.

Charles Byron Grant is to make a tour of the East in A Romance of Santa Barbara. Ida Glenn, Lillian Schovelin, and Louis Shea have been engaged for the company.

Luke Cosgrave is playing Mephisto with the Purvis Faust company, under management of J. L. Buford.

Mrs. Grover Cleveland, Bishop Potter, and Dr. Mallory will entertain box parties during the performance of Quo Vadis at the Herald Square Theatre this evening.

A benefit for W. B. Wood, the surviving member of the vaudeville team of Wood and Sheppard, will be given at the Herald Square Theatre April 29. The committee in charge includes Charles E. Evans, W. D. Mann, Frank McKee, Rich and Harris, Tony Pastor, Rudolph Aronson, and others.

OBITUARY.

Madame Adelina Murio-Celli d'Elpeux died of pneumonia at her home in this city on April 16. Born in Bresau, Germany, in 1844, her parents took her to Paris in infancy, and at the age of fifteen she won a Paris Conservatoire prize. Under Arditi's management she toured Europe in concerts, and at Constantinople she received from the Sultan the Order of Medjidie. Going to Mexico she was prima donna at the opera house in the City of Mexico when Maximilian flourished, but at his execution left for Havana, and later came to New York, being heard here in Italian operas. In 1870 she married Ravin d'Elpeux, French Consul in Chicago, and began teaching music in that city. Ten years later they removed to New York, and here Madame Murio-Celli has ranked among the foremost of vocal instructors. Her pupils included Emma Juch, Marie Goebel, Marie Engle, Eleanor Broadfoot, Mary Howe, Amanda Fabris, Minnie Dettnay, Nella Bergen, and Dorothy Morton. Madame Murio-Celli had won considerable renown also as a composer of concert songs, some of which have been favorites in the repertoires of Adelina Patti, Madame Gerster, and Madame Parepa-Rosa. Funeral services were held in this city on April 12 and interment was made in Greenwood Cemetery. M. d'Elpeux survives.

Mrs. Ada Lawrence, an old-time actress of many noteworthy achievements, died at her home in Quincy, Ill., on April. She had lived in retirement during the past fifteen years and her career on the stage had been almost forgotten by the public. Mrs. Lawrence was born in New York city on July 7, 1821. Her father was Robert Bensell, then leader of the orchestra at the old Bowery Theatre, and there the daughter made her first appearance when a child of eleven years. She played almost without interruption from that time until 1885, when she made her last appearance in support of Katy Putnam. Before and during the Civil War Mrs. Lawrence—then known as Mrs. Ada Logan—was very popular in the South, where she acted with many of the prominent stars of the period. She was co-star with Sir William Don, Thomas Placide, and others. Her first husband was Sam Browne, a well-known comedian, who died in 1869. She leaves one sister, a non-professional, and one daughter, who is known on the stage as Aida Lawrence. The remains of Mrs. Lawrence were buried in Woodland Cemetery, Quincy, Ill.

Mrs. John E. Waller (Lena Waller), of the musical team of Waller and Waller, died at the Memorial Hospital, Brooklyn, on April 10, aged twenty-five years. A serious operation had been successfully performed, but acute Bright's disease set in, ending fatally. She closed with her husband March 31 at Detroit with The Sleeping City. With her husband she had appeared in vaudeville and in the City Sports, The Broadway Girl, the Night Owls, O'Houligan's Wedding, A Cheerful Idiot, and other companies. The remains were interred in Brooklyn. Her husband and two children survive.

J. S. Thompson, an old-time actor who in the palmy days was a member of a number of prominent stock companies, died at the Presbyterian Hospital, New York city, on April 13, of pneumonia. Mr. Thompson's stage career covered a period of fifty years. He was compelled by illness and old age to quit the profession several seasons ago, and of late he managed to gain a meagre livelihood by working in a photograph gallery. His wife, an aged woman, survives him. The remains will be buried by the Actors' Fund in the plot at Evergreens Cemetery.

Mrs. Richard Nesmith (Louise Hoefer Nesmith) died on April 7 in Kansas City, Mo., where she had resided with her brother for the past few months. Mrs. Nesmith received her early dramatic training in Chicago and had been on the stage about ten years, during which time she had been prominently identified with some of the best attractions. Her last engagement was as Mary Barden in The Village Postmaster, which role she was compelled to relinquish because of failing health last October. Interment was made at Appleton, Wis., her former home.

Mary Zaulig, once an actress, died at Bellevue Hospital, New York city, April 12, of consumption. She was the widow of Fred G. Zaulig, an orchestra leader, who died in May, 1894. Mrs. Zaulig was of Scotch birth and appeared on the American stage many seasons ago. The Actors' Fund took charge of the funeral arrangements and the services were held in the Fund rooms yesterday (Monday) morning. The remains were buried in the Fund plot in Evergreens Cemetery.

William Smith, the principal member of the original Big Four, whose popularity in vaudeville for many years was very great, died in this city on Sunday. He was overcome by gas, and his death came as a severe shock to his friends, as he was seen in his usual health on Sunday afternoon at the Peasely funeral. Smith was a clever comedian and a great deal of the success scored by the Big Four was due to his efforts.

Charles Schimpf, nephew of the late Gustav Walter, died at the German Hospital, in San Francisco, on April 4 of appendicitis. He was born in Elizabeth, N. J., on July 9, 1868, and was connected with the Orpheum theatres for the past twelve years. At the time of his death he was secretary and treasurer of the Walter Orpheum Company. He leaves a wife, father and five brothers to mourn his sudden demise.

Thomas D. Miles, at one time a variety performer and of late years an actor, died at the Post Graduate Hospital, in this city, April 13, of inflammation of the stomach. He was a member of the Arizona company last season. The remains were buried by the Actors' Fund in the plot in Evergreens Cemetery.

Professor John Wesley Churchill, D.D., instructor of elocution at Andover Theological Seminary, died at Andover, Mass., April 13, of heart failure. He was sixty-one years old and for many years had held a place among the foremost public readers and pulpit orators of the time.

John Wagner, an old stage carpenter at the Auditorium, Philadelphia, died in that city April 8 of paresis. The Actors' Fund bore the expenses of his treatment at the Philadelphia Hospital and of his burial.

Edna Eggleston, only sister of Ben T. Dillon, died suddenly on April 14 at Hampden, O. Mr. Dillon attended the funeral, rejoining The Girl in the Barracks at Schenectady, N. Y.

Harry Richards, chief usher at the Metropolitan Opera House, died in this city on April 13, aged forty years. The remains were buried by the Actors' Fund.

Frederick W. Price, for several years connected with Hyde's Comedians, died of pneumonia at the home of his parents in St. Louis on April 12. The interment took place in St. Louis on April 15.

Sarah A. Norton, mother of J. A. Norton, correspondent of THE MIRROR in St. Louis, died on April 14 in that city from the effects of a surgical operation. She was buried at Bensville, Ill.

Elmer E. Arden died at Columbus, O., April 7, of pneumonia, aged thirty-seven years. He was an employe of the High Street Theatre at the time of his death.

Thomas Pensley, at one time a well-known comedian, was found dead in bed at his boarding house in this city on April 13. He was accidentally overcome by gas.

John Brady died at Columbus, O., April 6, aged twenty-eight years, of consumption. He was magician with the Harris' Nickel Plate Circus.

James Henry Stoddart, nephew of J. H. Stoddart, the veteran actor, died at Armadale, Eng., on March 21.

Minnie Moore, a sister of the noted Nellie Moore, died on March 23 at Birkenhead, Eng.

Mrs. Jane Parry, widow of the late John Parry, died in London, Eng., March 25, aged seventy-seven years.

BRIGHAM ROYCE.

Brigham Royce is pictured above as Prince Eugen in James K. Hackett's new play, The Pride of Jennico, at the Criterion Theatre, New York. Mr. Royce was a Chicago boy, prominent in amateur work in the days of the Histrionic Society of the Windy City. Having forsaken the study of law for the stage he began his theatrical career ten years ago with Lincoln J. Carter, then an obscure actor and manager. He had the honor of "suping" with Booth and Barrett and, after playing with various companies, he was finally acknowledged as "useful" in Western stock companies, appearing in Denver, Pueblo, Cripple Creek, Portland, and Salt Lake City, to say nothing of towns through Colorado, Utah, and California. This experience resulted in placing to his credit nearly two hundred roles, embracing all sorts, from utility to leads. Mr. Royce has played in support of Madame Modjeska, Marie Wainwright, Rose Coghlan, Otis Skinner, and Marie Burroughs, and has held leading positions in prominent stock companies, notably the Salisbury companies in Syracuse, Buffalo, and Milwaukee, and the Frawley company in San Francisco, of which organization he was a charter member. Mr. Royce produced the first outdoor performance ever seen in San Francisco, when As You Like It was played on the lawn at Sutro Heights with Rose Coghlan, William Beach, Edmund Hayes, and L. R. Stockwell in the cast. Among the combinations with which he has been connected are Brady's Australian Trilby and Rich and Harris' companies. Some of the characters originated by him have been Littlejohn in Runnymede with Warde and James, and the leads in Mrs. Romauldo Pacheco's comedies in San Francisco in the Fall of 1898. He originated the part of Fritz von Tarlenheim in Rupert of Hentzau with James K. Hackett, appearing at the Lyceum Theatre, New York, last April. Mr. Royce has served under the stage direction of Augustin Daly, Barton Hill, John Jack, Walter Clarke Bellows, Edward E. Rose, and others of note.

AT THE P. W. L.

The attendance at the April Drama Meeting of the Professional Woman's League yesterday was unusually large. Mrs. Fred G. Ross was chairman. Fanny Brough, of My Daughter-in-Law company, delivered a most interesting address upon the Theatrical Ladies' Guild of England, of which she is president. Lillian Russell sang and was encored repeatedly. Several other members added to one of the best programmes the League has offered. Next Monday the social meeting will be held, followed by Exhibition Day, April 30; and Literary Day, May 5, with Mrs. T. St. John Gaffney as chairman.

VIOLA ALLEN'S NEW PLAY.

The new play by Leo Ditrichstein that Viola Allen will produce during her engagement in Chicago has not been named as yet. Its story concerns a Crown Prince of a European royal family, who contracts a morganatic marriage with an estimable woman. The Prince resigns his title to the throne rather than give her up. Eventually the marriage is recognized and all ends happily.

INJURED BY FIRE.

The new Ware Auditorium, Northfield, Minn., recently opened, took fire on April 13, and its interior was badly burned. Scenery, chairs and other furnishings were practically destroyed. The fire started in a restaurant in the basement. The loss, about $8,000, is covered by insurance. It is expected that the house will be ready again for business by June.

LETTER TO THE EDITOR.

An Accounting Requested.

CLEVELAND, O., April 13.

To the Editor of The Dramatic Mirror:

SIR.—It is a little over a month ago that the Théâtre Français in Montreal was destroyed by fire. On the week succeeding that event Sir Henry Irving appeared in Montreal, and with his accustomed generosity, which has become proverbial, he donated a sum of $250 to be distributed proportionately among those who suffered loss through the fire.

Stories of the method employed in the disbursement of this fund are just beginning to leak out, and it is a matter of serious doubt that the money has been properly disposed among the actual losers in the fire. It is quite up to the parties who assumed the handling of Sir Henry Irving's gift to render a general statement of their administration of the fund intrusted to them, and it is due to the kind-hearted English actor-knight that it should be known in what manner his money has been used.

It is because well-intentioned charity is so often misdirected from its purpose and misused that the impulse for kindly acts which erstwhile lurks in men's hearts in times of sudden affliction, is become wary and unresponsive to humanity's call, and the philanthropic generosity of a liberal giver is frequently but the stimulus upon which selfish greed doth batten and wax defiant.

To Sir Henry Irving all praise is meet for the numerous acts of kindness with pecuniary and courteous, which he controlled to him, and this letter is in no way intended to depreciate one jot the greatness of these, his good deeds. Respectfully yours, FIAT JUSTITIA.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill includes Jones, Grant and Jones, comedy trio; Fleurette and Gardner, in a skit by Joseph Hart; Lillian Greene and William Friend, in The Next Morning; Caswell and Arnold, acrobatic duo; Emma Carus, contralto; the four Weston Sisters, in a comedy and boxing act; Mlle. Rialta, dancer; Ellene Jaqua, vocalist; Charles Kenna, comedian; W. T. Bryant and Miss Burrows, in Imprisoned; Mason and Frances, comedy duo; Mayo Sisters, duettists; Yarrick, magician, and the vitagraph. Tony Pastor sings every evening.

Keith's Union Square.

Adolf Zink, the lilliputian comedian, makes his first appearance at this house in his new act. The others are John W. Ransone, comedian; Isabelle Urquhart and company, in Even Stephen; Filson and Errol, in A Daughter of Bacchus; Mr. and Mrs. William Robyns, in The Counsel for the Defense; Elinore Sisters, in The Dangerous Mrs. Delaney; O'Brien and Havel, comedy duo; the Franks Trio, comedy bar performers; Frencelli and Lewis, operatic duo; Zavo and Hilda, contortionists; the Fitzpatrick Family, instrumentalists; Sam Weeks, mandolinist; the Rezows, roller-skaters; and the Schuyler Sisters, vocalists. The biograph and stereopticon have new views.

Proctor's Twenty-third Street.

Marguerite Cornille, the English comedienne, who makes her debut in the continuous; Frederic Bond, in My Awful Dad, and Ryan and Richfield, in A Headless Man, are the headliners. The bill also includes Paley's kalatechnoscope, Anderson, Appleton and Engleton, travesty stars; Pantier Trio, contortionists; Carrie Scott, comedienne; Mr. and Mrs. Tom McIntosh; the Pattens, Irish musical comedy duo; the Clockers, baton jugglers; Walter Ardell, mimic; Collins and Hart, acrobatic comiques; C. P. Forrester, the blind tenor, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

The bill includes John T. Thorne and Grace Carleton, in The Intruder; Dixon, Bowers and Dixon, the three rubes; McWatters and Tyson, comedy duo; Jane Whitbeck, comedienne; Burton and Brooks, comedians; Oscar Sisson and Josie Wallace, comedy duo; Sheridan and Flannagan, burnt cork duo; Gruet, Beers and Gruet, acrobatic grotesques; Gaspard Brothers, eccentrics; Gilbert Sarony; Tommy Baker, comedian; Paley's kalatechnoscope, and Vardon and Hayes, dancers.

Weber and Fields'.

Whirl-I-Gig and Sapolio are in their last two weeks, and it is likely that record-breaking business will be done from now to the end of the season, when the company will begin a short tour of the principal cities.

Miner's 125th Street.

Eugene O'Rourke and company, Genaro and Bailey, James Richmond Glenroy, Linton and McIntyre, the Broadway Trio, Leando Brothers, Delmore and Lee, and Frey and Fields are billed for this week.

Hurtig and Seamon's.

Camille D'Arville heads the bill, which includes Tom Lewis and Sam J. Ryan, Hugh Stanton and Florence Modena, Mlle. Flora, the Ben Harney Trio, Rice and Elmer, Bingham, Kittie Bingham, and Bennett and Kessner.

Schley.

Robert Hilliard, in The Littlest Girl, heads a bill including Grapewin and Chance, Press Eldridge, Seymour and Dupree, Carrington, Holland and Galpin, Satsuma, Frances Curran, and Muhlambark's Arabs.

THE BURLESQUE HOUSES.

Miner's Bowery.—T. W. Dinkins' Utopians are here for the week.

London.—Abe Leavitt's Rents-Santley company have moved down town for a week.

Miner's Eighth Avenue.—Miaco's City Club company are entertaining the West Siders.

Dewey.—W. L. Bissell's Fads and Follies company is the attraction. The olio includes the World's Trio, Mlle. Pom-Pom, Harris and Walters, Darmondy, Harry La Reane, John V. Bryce, Mike S. Whalen, Whalen and Dupree, Frank Fogerty, and Jessie Hall.

LAST WEEK'S BILLS.

Keith's Union Square.—The honors were pretty evenly divided between Ezra Kendall, the comedian, and Joseph Hart and Carrie De Mar, in A Close Call. Kendall was in his best form and presented, as he always does, an entirely new monologue, bristling with real, genuine, home-made Kendall humor. It is seldom that such laughter is heard in a theatre as that which followed almost every remark made by this gifted comedian. It did one's heart good to hear the giggles, yells and shouts that greeted his sallies. He deserves a big medal for being the only monologist who uses entirely new material every time he plays return engagements, and he richly deserves whatever salary he receives. The Carlisle Indian Band, of "fifty-five full-blooded Indians," played several selections. Civilization must have a bleaching effect on "full-blooded" Indians, as many members of the band are decidedly light in color. This, however, does not interfere with their playing, and their selections, which included gems from the operas, a medley of college songs, and "The Star Spangled Banner," were warmly applauded. The band was under the direction of Denison Wheelock. The Quaker City Quartette have finally gotten away from their old act and put on a new one, called Fun in a Barber Shop. They sang several songs charmingly, and their instrumental selections met with much approval. The setting of the act is very neat, and it is evident that they carry their own scenery. J. W. Winton, the Australian ventriloquist, made one of the big hits of the bill, with his very novel and original act. He uses none of the cut-and-dried gags common to most ventriloquists, and his figures are very amusing mechanical devices. He has a knack of "kidding" himself, through his dummy "McGinty," that takes immensely. Clarice Vance, who was held over on account of her great success, repeated her hit with some new songs and some which had already won favor. "I'm Leading a Rag-Time Life" and "I Don't Care If I Never Wake Up" are two of her best numbers. The Holloway Trio did their remarkable wire act and were enthusiastically applauded. The cake-walk on the wire, done by one of the members, is a really remarkable feat. Mark Sullivan made a big hit with his imitations of James T. Powers, James Thornton, W. P. Sweatnam, John T. Kelly, J. H. Stoddart, Frank Daniels, and Nat Haines. His best imitations are those of Sweatnam and Haines, whose peculiarities he has "down fine." His encore, in which he imitates a duo of amateur comedians, giving a trial performance, is an excellent bit of character work. Fred Emerson-Brooks, the California poet-humorist, made his vaudeville debut. Mr. Brooks has been a big favorite for years on the Y. M. C. A. and church circuits, but vaudeville claims them all sooner or later, so Mr. Brooks made the plunge. He told a couple of feeble jokes as a starter and then recited "Old Ace" and another bit of verse in which he gave an imitation of a child. Both selections were much enjoyed by the Keith audience, and Mr. Brooks may be credited with a fairly good-sized hit. He would do well to remember that a performer of his class should not wear a dress suit in the afternoon. Lillie Western was encored for her superb playing of the xylophone. White and Harris, J. C. Medway, a clever juggler; Hanson and Drew, Pickard and Bowen, Richard Thomas, and the biograph and stereopticon were also in the bill, which tested the capacity of the house at almost every performance.

Proctor's Palace.—Eddie Girard and Jessie Gardner headed the bill and kept the audience in good humor with their funny act, The Soubrette and the Cop. Hilda Thomas made a hit with her various imitations and was assisted by Lou Hall. Spenser Kelly's magnificent baritone voice was heard to great advantage in some high-class songs. Mr. Kelly has a method which appeals directly to all parts of the house, and his songs are so well sung that the applause comes impartially from every tier of seats. The Pantzer Trio did some wonderful contortion work, which was applauded. McCale and Daniels inflicted punishment upon one another to the great delight of the gallery gods. Lynch and Jewell's comedy act made a hit, and Mr. Lynch's dancing was applauded. Coakley and Heusted "made good" in their specialty. Phyllis Allen sang "Dear Heart" to show off her voice, and then warbled "The Blue and the Gray," Paul Dresser's latest, which has already become epidemic. Walbertl's horse, Alice Lewis, Kittie Leslie, the kalatechnoscope and the stereopticon rounded out the bill.

Tony Pastor's.—Mr. and Mrs. Mark Murphy headed the bill and presented Con T. Murphy's farce, The Seventh Son, with great success. Mr. Murphy's drolleries convulsed the audience and the act went with a rush at every performance. Frank Buoman and Rose Adelle appeared in Mr. Buoman's successful skit, The Door Key, which repeated the good impression it made when it was seen here a few months ago. Mr. Buoman is a comedian of quiet and extremely artistic methods, and he makes every line tell. Miss Ardelle is a finished comedienne, and together they make a first-class team. Linton and McIntyre, the perennial favorites, come in for their share of the honors. Their act is very bright and pleasing, and little Miss McIntyre is a host in herself. The Crane Brothers indulged in "rube" jokes, which took well. John and Nellie McCarthy, in an exchange of repartee, were amusing. George C. Davis convulsed the house with his stories and witty remarks. Olla Hood warbled sweetly in a rich baritone voice. The Morello Troupe, including the football-playing dogs, made a big hit. Mack and Armour, Polly Hazel, Frey and Fields, Grant Sisters, Lester and Stevens, Harry M. Droie, and the vitagraph were also in the bill. Tony Pastor sang successfully every evening.

Proctor's Twenty-third Street.—Fougere, the French comedienne, whose vulgar songs were carefully excluded by the management, sang several harmless ditties, including some coon songs, with much exuberance. She also gave an imitation of Fay Templeton's imitation of herself, which made a hit. Mr. and Mrs. Tony Farrell, in their new sketch, An American Duke, scored a decided hit and were rewarded with laughter and applause. Newell and Shevette did some smart tricks on the bars, which won favor. Sisson and Wallace, in their sketch, Cousin Ella's Visit, won many laughs and kept the audience in great humor. Joseph Newman's original comic songs were warmly encored. Jules Keller's astonishing feats caused the crowd to stare in open-eyed amazement. Others in the bill were Colville and McBride, Delmore and Wilson, Barrington and Martell, Sheridan and Hannigan, Emil Chevriel, Gaspard Brothers, Madge Fox, and the kalatechnoscope.

Miner's 125th Street.—What the management called a "double bill" was presented last week. It was made up of a version of Uncle Tom's Cabin with vaudeville variations. The "legitimate" part of the bill, though a trifle worse than the proverbial jay town "Tom troupe," made a big laughing hit. It was a weird, ghastly affair, composed principally of a pessimistic-looking donkey, a dog whose sympathies were evidently with Eliza, and snow that shew through green trees and in spots only. Legree and Marks turned up their coat-collars and talked of "a river of ice" while standing before a drop picturing a Summer afternoon in the country. Topsy's growing propensities must have been in a flourishing condition. She towered over the heavy man and carried weight for age. Then there was a female quartette and an Eva whose dying scene was a comedy bit worthy of praise. Kittie Mitchell's delightful work was like a ray of sunshine that had broken through a black cloud. John H. W. Byrne's comedy and music were excellent. Knox Wilson and the Crawford Sisters made hits.

Weber and Fields' Broadway Music Hall.—Large crowds laughed immoderately at the antics of Weber and Fields, Kelly, Dailey, Warfield and Ross, and applauded the vocal efforts of Lillian Russell, the mimicry of May Robson, the dancing of Bessie Clayton, and the antics of the vivacious chorus girls. Whirl-I-Gig and Sapolio have certainly proven big hits, as interpreted by this clever company.

Schley.—The honors were evenly divided between Fred Hallen and Mollie Fuller in A Desperate Pair; Eva Williams and Jack Tucker in Skinny's Finish, and Canfield and Carleton in The Hoodoo. Williams and Tucker are red-hot favorites at this house, this being their third engagement this season. Fields and Ward's quick talk caught on as usual. Smith and Cook, Johnson, Davenport and Lorella, the Ronay Sisters, Nellie Waters, and the Tennis Trio were all excellent.

Hurtig and Seamon's.—Marie Dressler, assisted by Adele Farrington, was well received. Lillian Green and William Friend, in Mrs. Bruno's Burglar, made their customary hit. The Four Olifans' eccentric comedy work was excellent. The Nosses made good music; Bonita and "Only Me;" Schrode and Charles, the Eldridges, Mlle. Ajara, Joe Bonnell, and Bennett and Kessner, completed the big programme.

Koster and Bial's.—The ballet Progress, and Williams and Walker's company furnished amusement to the patrons, who manifested much approval of the efforts of the entertainers.

The Burlesque Houses.

Miner's Bowery.—Frank B. Carr's Lillian Washburn Indian Maidens, with Emma Carus as a special feature, put in a good week.

London.—The European Sensation company, with a Sapho number in the bill, drew well last week.

Miner's Eighth Avenue.—Fred Irwin's Majestic Burlesquers moved over from the Bowery for a prosperous week.

Olympic.—The Manhattan Burlesquers held forth last week in Harlem.

Comique.—The Rentz-Santley company drew fair houses and gave an excellent performance. The Sisters Engstrom were especially well received.

Dewey.—Weber's Parisian Widows drew large and well pleased audiences with a good clean bill. Howard and Bland scored heavily in their sketch, The Rube and the Kid. The Manhattan Comedy Four won plenty of laughs. Charles M. Seay, assisted by Hollie Galbert, made a hit in Dollars and Dogs. Barteil and Morris, Russell and Tilyne, and Ruby Marion, were also in the bill. A Tin Wedding, in which Al. Shean shines, was the closing burlesque.

THE SCHLEY CHANGES HANDS.

The rumors concerning the Schley Music Hall, on Thirty-fourth Street, were all disposed of on Friday last, when Sullivan and Farrell, the proprietors, executed a lease of the house to William A. Brady and Florenz Ziegfeld for a period of five years from Sept. 1, with the privilege of five years more, at an annual rental of $27,500. Several improvements in the interior will be made during the Summer, and a new gallery entrance will be built.

A stock burlesque company will be organized and an entertainment on the lines of that given at Weber and Fields' will be presented.

Mr. Ziegfeld will sail for Europe on June 5, and while abroad will be on the lookout for novel features. He intends to engage a genuine Hungarian band and other attractions, which are expected to make the house popular. The name of the theatre will be changed to Brady and Ziegfeld's Music Hall.

PROCTOR'S BIG ATTRACTIONS.

F. F. Proctor and his general manager, J. Austin Fynes, are making elaborate preparations for the opening of the Fifth Avenue Theatre as a continuous performance house on May 7. The opening bill will be very strong and will include several novelties. One of these is the Earl of Yarmouth, who has been appearing in society plays during the present season, and who will conduct a "swell" theatre in Newport during the coming Summer.

Thomas Q. Seabrooke has also been induced to enter the ranks of the vaudevillians. He has a new skit by George V. Hobart ("Dinkelspiel"), in which he will be assisted by Jeannette Lowrie.

Cissie Loftus will also be one of the galaxy of stars to shine during the opening week, and it is likely that many more notable names will be added to the bill, which promises to be one of the strongest ever seen in New York.

"SOCIETY" AT KEITH'S.

The engagement of Maurice Farkoa at Keith's Union Square was very successful from one point of view, as he drew the patronage of real "society people," who had seen his work at private houses in this city. Many of these people had never seen a real vaudeville performance before, and as they saw not only Farkoa, but Joseph Hart and Carrie De Mar, the biograph and other pleasing turns, they were naturally delighted and will probably go again. One man of great wealth and position secured a box and had half of the chairs removed, so that his guests would have plenty of room. He didn't mind the extra expense, and declared that the entertainment was worth a great deal more than the price charged.

HOW GOLDEN FOOLED THEM.

While George Fuller Golden was playing at the Orpheum, in Kansas City, a few weeks ago, he played a joke on the managers and public by going on and doing a tramp specialty on "amateur night." His make-up was so good that no one, not even his wife, recognized him. He attempted to tell some stories, but he went about it in such a very amateurish way that he was guyed unmercifully. When he had worked up the audience sufficiently, he removed his wig and whiskers and gave the crowd the laugh. Of course the result was a regular ovation for "Casey's friend."

FRANK LATONA MARRIED.

The London *Music Hall* reports the marriage of Frank Latona, the American musical comedian, to Jennie Gabrielle, an Englishwoman. The ceremony took place at Birmingham, England, on March 21. Mr. Latona went from London in the morning, accompanied by a few friends, and returned in time to appear as usual in the evening. After the performance there was a reception at the hostelry in Keppel Street kept by Mrs. Harry Robinson. Many handsome presents were received.

FEIBER SAILS FOR EUROPE.

H. H. Feiber, European booking agent for B. F. Keith, sails for England this week. He will spend a good deal of time in Paris, booking for novel acts, which he will send over in large numbers. Mr. Feiber has been uncommonly successful in engaging European performers for the Keith circuit, as the Keith name in European vaudeville circles is a synonym for fair dealing. Mr. Feiber's personal popularity is also very strong and he conducts his negotiations without any friction.

EVA WESTCOTT REJOINS THE NOBLES.

Eva Westcott, having closed her season as the leading woman of A Stranger in a Strange Land, was promptly re-engaged by Milton Nobles, to assume her original character of Violet in A Blue-Grass Widow. She joined the Nobles in Chicago on Saturday last, and opened the following night in Kansas City. This will give the Orpheum circuit the New York production intact.

A BIG TESTIMONIAL.

The annual testimonial to Harry S. Sanderson took place at Tony Pastor's on Easter Sunday night and was a huge success in every way. The list of volunteers was long and strong and the popular manager reaped a substantial reward, as the house was packed.

VAUDEVILLE JOTTINGS.

Koster and Bial's bill for the present week includes the ballet Progress and an olio introducing Elsa Rau, of Vienna, who makes her American debut; Marguerite Fish and Charles Warren, who have not appeared here in seven years; Gilbert and Goldie, Anna Kenwick, Gallando, and Hathaway's dogs and monkeys.

Carrie F. Briegel, well known among professional people, has just opened a music publishing house in this city. It is said that she is the first woman to engage in this business on her own account, and already she has succeeded in gaining a firm foothold. She will soon place on the market several new songs, and will also handle the publications of all the principal houses.

Georgia Gardner, supported by Joseph Maddern, jumped from Detroit to Kansas City to fill the place of an act that disappointed week of April 8. She was a special feature and made a hit with A Wife's Stratagem. Miss Gardner and Mr. Maddern will soon produce a new comedy, entitled The Gay Mrs. Plunger. It promises to give Miss Gardner a fine opportunity to display her versatile talents.

Burton and Brookes made one of the hits of the bill last week at the Leland, in Albany, and received many flattering press notices. This week they are at Proctor's Palace.

George W. Day has been meeting with his usual success on his Western tour. His up-to-dateness and smart songs have evoked much favorable comment.

Turner's Pickaninnies and Pauline Moran are still meeting with great success. They will sail on Aug. 16 to open at the Haus Theatre, Hamburg, Germany, for eight weeks, with the London Alhambra to follow for an indefinite run.

Billy McClain writes from Australia that he has produced Uncle Tom's Cabin, appearing as Uncle Tom, with great success. He expects to sail for Paris in June, and will take Felix, the heavy-weight champion of Australia, with him.

Owing to the sudden and serious illness of Fred A. Bigelow, of the Leslie Palmer and Bigelow Twins co., all of their vaudeville engagements have been canceled for the present.

Nan Engleton was engaged to entertain the Orange, N. J., Golf Club on Thursday last, and render an imitation of Ada Rehan in As You Like It, read Shakespeare's "Seven Ages," and finished with the curse scene from Leah in costume. She made a hit and was immediately engaged to entertain at a dinner party on April 17. She will shortly be seen at Pastor's with her new partner, Ed C. Gallagher.

Gerald Griffin will make his reappearance in vaudeville on April 30 at Proctor's, Albany. He will be at the Grand Opera House, Philadelphia, week of May 6.

Devenda and Breen will sail April 18 for London, to fill several European engagements.

John Hyams, of the Hello, Bill co., is making a hit singing Horwitz and Bowers' "When I Think of You." Marion Manola also reports great success with their one-word-title song, "Wait."

Sydney Grant's mysterious "L. C. T. A." turns out to be Elmesta, a toe dancer, who is now with A Stranger in New York. She is a very clever girl and can give La Petite Adelaide cards and spades, as far as "embonpoint" of the calves is concerned.

L. Lawrence Weber has leased the Empire, Atlantic City, beginning in June, for ten years. He will put on his own cos. for runs in the Summer, trying them before they go on tour for the Fall and Winter season. The house will be open the year round with burlesque and comedy as the attractions.

Maude Courtney's hit at the Boston Theatre was so emphatic that after Monday she had the place of honor on the bill, which included some artists of world-wide renown.

J. W. Gorman has issued an elaborate catalogue of his attractions for Summer parks. He has a number of well-known names on his list.

Billy B. Van and his Bohemian Burlesquers were given a great send-off in the Cincinnati "Enquirer" of April 9. Charles E. Taylor, business-manager of the co., has issued a circular on which the notice clipped from the paper is pasted. It makes a very effective advertisement.

Martin Julian's outfit, presenting the Jeffries-Sharkey biograph pictures, has had a most successful season. The co. is now coming Eastward from Winnipeg, Man. Harry Earl, Clark Bell, Hugh Quarles, James Grant, and William Ward are with the co.

The Peacemaker is the title chosen for the comedietta just finished by E. A. Schiller for Ella Fontainebleau, who will step from the legitimate to vaudeville this Spring. The piece will have its first presentation in New York in May.

Ruth Everett, who is appearing with the Victoria Burlesquers, has had a number of offers for next season, all of which she has had to decline, as she has been engaged to play the leading role of Gerty in the new rural comedy, Corduroy, written by Medora L. Bowne, a well-known Western journalist.

Claude M. Alviene, the ballet master, has launched several very successful artists. He is now preparing a big spectacular ballet on entirely new lines, and is also working on a ballet of sports, in which four real horses and three racing shells will be used. Maxie King, who is now on the Keith circuit; Lettie Love, who opened yesterday at Miner's 125th Street in a specialty called Danse del Elements, and Senga, in the Living Cake Dance, who opens in London April 23, are pupils of Mr. Alviene. May Belle Davis, Marion Winchester, Ernani, and others have also had their talents developed by this clever teacher.

Jeannette Dupre-Watson received some beautiful floral tributes from her many friends while playing Jack's Theatre, Chicago. On Friday evening she received a huge box of flowers from Mr. and Mrs. Freer, of the Andrew Mack co. She passed the flowers around among the co., and every girl wore a nosegay in the burlesque.

Max Berol, manager of Konorah, writes The Mirror from India, giving the particulars of the death of Frank Mario. After the separation of Pitrot and Mario, Mario and Sid Black, the bicyclist, went up into the interior. On his return to Calcutta, early in February, Mario fell ill at the Great Eastern Hotel. When the nature of the disease was recognized he was at once removed to the hospital, where he died on Feb. 12, five days later. The American Consul took charge of the body and all the effects of the deceased, but sufficient funds were raised among professional friends to defray the burial expenses. Mario was about thirty-five years of age, and was born at Cleveland, O.

Charles J. Burkhardt, of the team known as Burkhardt and Adler, has retired from the stage. He is now in the employ of Kid McCoy, and beams over the cashier's desk of the pugilist's thirst-slaking emporium.

A fine half-tone and a flattering write-up of Ada Colley appeared in a recent issue of "Moderne Kunst," a very handsomely gotten-up periodical published in Berlin. Miss Colley's phenomenal notes seem to have caught the fancy of the Germans.

Carrie Graham has recently written two songs which have been accepted by Hurtig and Seamon for early publication. One is a waltz song entitled "My Carrie," and the other a ballad called "She Can Never Forget." Miss Graham has been very successful with her Sis Hopkins specialty. She has played Rochester, Philadelphia, Buffalo, Toronto, New York, Brooklyn, Washington, Baltimore, and New Haven, and has Boston, Cleveland, Cincinnati, and Detroit to follow.

Edna Aug seems to have made a splendid impression in London. She has just finished her fourth consecutive month at the Palace (return engagement), and is now at the Tivoli, Christiania, Norway. The Folies, Marigny, Paris, and the Wintergarden, Berlin, will follow. Miss Aug will return to the Palace, Lodon, for the entire Summer of 1901. She has already appeared twice before the Prince of Wales, which is quite a record, considering the short time she has been in England.

Marion Abbott, fresh from her successes in Sag Harbor and The Moth and the Flame, is now in vaudeville with Charles Silke, late with Beatrice Moreland. They are at present in the West, but hope soon to bring their repertoire of sketches to New York, where, both being favorites, they anticipate a warm reception.

R. A. Alden and E. A. Ross have joined interests in a new act, introducing original novelties in clever chalrcoal sketching and caricaturing with paint and brush. They have introduced eccentric dancing and refined comedy work through the entire act. They have an excellent singer in Master Farrier, who assists them, and anticipate a very prosperous season, having already made many good bookings.

"The Only Ways" (Earle C. Way and Madge Maitland) are busy rehearsing their new one-act play, An Old Song, by Edmund Day, who has written for Lillian Burkhart, Filson and Errol, Tom Nawn, Eugene O'Rourke, and others. This act is entirely different from the Ways' old act, and promises to be one of the season's hits. Mr. Way will portray a character seldom seen on the vaudeville stage, and Miss Maitland will have an opportunity to use her wonderful baritone voice to advantage. The skit will be produced about May 1, when the Ways will discard their old act, Countown Troubles.

Flavo Van Schaack has signed a contract to appear in a sketch with William H. Barron, the well-known German comedian. They will open in New York on April 22 in a skit called The Tragedian and His Soubrette Wife, in which Mr. Barron has appeared during the past three years in Germany and Australia. The new team will open in the same sketch at Carlsbad, on June 4, and later will go to the Winter Garden, Berlin.

David O'Brien and Yetta Naivette were engaged as features for a house bill at Smith's Opera House,

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ARTIE

HALL

THE ORIGINAL

Georgia Coon Shouter.

One er dem newspaper fellers done called me de gal wif de black-face brogue. I ain't zactly made up ma mind whether it's a complimentry er a reg'lar admission.

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DAY

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" 23, Wonderland, Detroit.
" 30, Shea's, Buffalo.
May 7, Shea's, Toronto.

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Supported by... JOSEPH MADDERN In the New One-Act Comedy, THE GAY MRS. PLUNGER, BY ROBERT MELVILLE BAKER

Also, A WIFE'S STRATAGEM, A CURE FOR JEALOUSY, MR. AND MRS. BROOKS OF BROOKLYN.

Great Success in A WIFE'S STRATAGEM at the Orpheum, Kansas City.

WHAT THE CRITICS SAY:

Miss Georgia Gardner proves herself to be a young woman of interesting and versatile talents. She appeared in a one-act comedy entitled "A Wife's Stratagem." Joseph Maddern, who assumes the part of the young husband suffering from an overdose of ennui, makes an excellent foil and did much to bring out the full force of Miss Gardner's work.—*Kansas City Journal.*

"A Wife's Stratagem," played by Georgia Gardner and Joseph Maddern, was well received. It made demands for powers of expression that were met fully.—*Detroit Journal.*

Georgia Gardner is an exceptionally clever young person; and the little one-act comedy which she presented last night at the Cook Opera House calls forth some remarkably good acting. It is named "A Wife's Stratagem."

In conception it is rather original. A husband who has had other affairs before he married his present wife keep a diary, in which he puts down his impressions. He comes to the conclusion that his wife is but the image of a woman, not to be compared with the others who were "poetic and dreamy," "passionate and jealous," "mannish and dashing," "consumptive and interesting," and two or three other things. The wife gets hold of the diary and reads it. She is furious. The husband returns and the wife pretends to possess in turn each one of the characteristics which the husband professed to admire in the other girls, until the unhappy young man decides that she is about as satisfactory as possible in her own proper way.

It is easy to see that the little play is built up to fit Miss Gardner. Miss Gardner, however, fits the play. Her portrayal of all the desirable freaks of nature set forth in the diary is wonderfully strong; and by dainty suggestion the fact that she is having a lot of fun over it herself is kept in the minds of the audience all the time. Mr. Joseph Maddern, as the husband, gives Miss Gardner excellent support.—*The Post Express*, Rochester, N. Y.

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Grand Rapids, Mich., week of April 2. The attraction was billed as David O'Brien's Bloomer Girls Abroad co., using O'Brien's original printing. O'Brien and Naivette are booking Summer parks.

Arthur J. Lamb is writing a sketch for Al. Leach and the Three Blossoms. It is called A Sultan for Twenty Minutes, and promises to be one of the cleverest sketches to be seen next season.

The Academy of Music in Washington will be entirely redecorated by Manager Hasbim, who secured his lease last week. It will be opened in the Fall. Two performances of vaudeville will be given every day.

Johnny Hyams, of the Hello, Bill co., is so successful with Stromberg's "My Josephine" and Kennet and Udall's "Just Suppose" that he has placed them for an indefinite time in his repertoire.

Harry Bewley and Violet Barney presented their new comedy sketch, A Miss Sherlock Holmes, at the Brooklyn Lyceum on Sunday for the first time. It scored an instant and hilarious success.

The annual benefit of Manager Fred Waldmann took place at Miner's Bowery Theatre on Sunday evening last.

Marshall P. Wilder made a tremendous hit last week in the all-star bill at Keith's Boston. He will be seen for the first time at Keith's Union Square week of April 30.

Cheridah Simpson has recovered from her recent illness and will resume her work in vaudeville.

T. Wilmott Eckert and Emma Berg have scored handsomely in the West in their Japanese operetta, Little Pee Weet. The act has been most favorably commented upon, the costuming also receiving good mention.

A man who had looked upon the peculiar beverages of Harlem too frequently interrupted Marie Dressler at Hurtig and Seamon's one night last week. She refused to continue until the man was removed. He was escorted to the police station.

William C. Held and Carrie Gebest are featuring Thornton's "When You Were Sweet Sixteen" in their burlesque, Sapho.

A big vaudeville entertainment will be given at the Waldorf-Astoria on April 25, in aid of the New York Medical College and Hospital for Women.

Mr. and Mrs. Stuart Darrow are resting in Owego, N. Y., for two weeks. They will play the Keith circuit in May, and on June 25 will open on a circuit of parks. Mr. and Mrs. Darrow have played nearly one hundred weeks, with but one "lay off."

The Reed Birds were obliged to cancel this week at Richmond, Va., owing to Mrs. Dave Reed's severe illness. They hope to be able to fill their dates on the Castle circuit, commencing April 29, with the Orpheum circuit to follow.

Vernon, the ventriloquist, will put on his new act in the near future. It will include several novelties and will introduce Mrs. Vernon, not as a doll, but as herself.

Olga Orloff, the "Russian Nightingale," assisted by George M. Hale, is meeting with success on the New England circuit with "Just Tim and Me," a new illustrated song.

Frank Whitman, the dancing violinist, has been meeting with great success in vaudeville. He is considering some excellent offers for next season.

The Sisters Tyson, Maryland and Kathryn, are meeting with success everywhere in their German song and dance act, and have received flattering notices. They are booked for many return engagements, including one at Tony Pastor's week of June 11. They are booked solid until the middle of August, and have received many good offers for next season.

Marion Abbott and Charles Silke are rapidly booking their new acts, which have been highly praised by Western managers. They will be the features for two weeks in May at the opening of the vaudeville season in Memphis.

Catharine Lingard has scored a hit with Silberberg's "Off to Camp."

Louise Thorndyke Boucicault and James Horne will present Augustus Thomas' playlet, A Proper Impropriety, at Keith's, Boston, this week.

Mlle. Pruto, the graceful novelty toe dancer, is meeting with good success in the West. She opens at the Orpheum, San Francisco, April 22, with Los Angeles to follow May 7.

Towler, MacGregor and Clifton produced Willard Holcomb's sketch, Actions Speak Louder than Words, at the Gayety Theatre, Brooklyn, Sunday evening with decided success.

Burton and Brookes were booked for the opening bill at the Fifth Avenue Theatre under F. F. Proctor's regime, after scoring a hit at Proctor's Twenty-third Street Theatre April 2. They have signed with Ryde's Comedians for next season.

Harry Walters has fully recovered from the severe throat trouble from which he has been suffering.

Edward B. Adams, the popular descriptive and character vocalist, now in San Francisco, has "caught on" with his specialty. He is being featured at Morosco's Grand Opera House, where he sings four songs nightly to enthusiastic encores. He will shortly return East, filling dates at the Summer parks.

Rumors are again in circulation concerning the branching out schemes of the Hashims. They are alleged to be negotiating for Koster and Bial's, and for Morosco's theatres in San Francisco and Los Angeles.

Germaine Norval, an American circus rider, who has been in Paris for several years, has joined the Sisters of Charity.

The Actors' National Protective Union No. 1, of New York, will hold its anniversary "smoker" at Webster Hall, East Eleventh Street, between Third and Fourth Avenues, on May 12.

P. F. Shea has booked the following acts for a house bill at the Academy of Music, Pittsfield, Mass., week of April 16: Gertrude Haynes and her choir boys, Marie Jansen, J. T. Ray, Dunbar's goats, Eldora and Norine, Curtis Sisters, the Pattens, and Till's marionettes.

VAUDEVILLE PERFORMERS' DATES.

Ardell, Walter—Proctor's, N. Y., 16-21.
Anderson Novelty Quintette—Keith's, Phila., 16-21.
American Comedy Four—Cook O. H., Rochester, 16-21.
Anderson and Adams—Auditorium, Baltimore, 16-21.
Anderson, Allen and Appleton—Proctor's, N. Y., 16-21.
Arvello, Mons.—Chicago O. H., 16-21.
ALDRICH, CHARLES T.—Haymarket, Chicago, 16-21.
Austin, Geo.—Chicago O. H., 16-21.
Burkhart, Lillian—Wonderland, Detroit, 16-21, Cook O. H., Rochester, 23-28.
Barnes and Sisson—New Grand, Washn., 16-21.
Baker, Pete—Chicago O. H., 16-21.
Brooks, Fred Emerson—Keith's, Phila., 16-21.
Bond, Frederick, and Co.—Proctor's, N. Y., 16-21.
Belmont and Weston—Chicago O. H., 16-21.
Burton and Brooks—Palace, N. Y., 16-21, Pastor's, N. Y., 23-28.
Bryant and Burrows—Pastor's, N. Y., 16-21.
Bright Bros.—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Baker, Tommy—Palace, N. Y., 16-21.
Bunth and Rudd—Keith's, Boston, 16-21.
Boucicault and Horne—Keith's, Boston, 16-21.
Bruet and Riviere—Keith's, Boston, 16-21.
Banda Rossa—Boston Theatre, Boston, 16-21.
Burt, Laura—Boston Theatre, Boston, 16-21.
Barrows, Jas. O., and Co.—H. and B., Brooklyn, 16-21.
Burton, Ray—Columbia, St. Louis, 16-21.
Craigs, The—Novelty, Brooklyn, 16-21.
Casino Comedy Four—Auditorium, Baltimore, 16-21.
Cook and Clinton—New Grand, Washn., 16-21.
Cushman, Holcombe and Curtis—H. and B., Brooklyn, 16-21.
Cook and Sonora—Keith's, Phila., 16-21.
Cressy and Dayne—Keith's, Phila., 23-28.
Carsello Sisters—Keith's, Phila., 16-21.

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Kathryn Osterman

At the Chicago Opera House the clever and winsome comedienne is making a big hit. Her sketch, The Editor, is one of the brightest contributions offered in Vaudeville this season, and it pleases the audience immensely.—*Times-Herald.*

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In their "JAPANESE OPERETTA," by Lamb and Petrie.
Gorgeous Costumes, Beautiful Scenery, Novel Electric Effects. Indorsed by Press and Public of Every City.

T. Wilmott Eckert and Emma Berg may be credited with the most pleasing novelty on the new bill at the Columbia. After playing the music teacher sketch until it was threadbare they began casting about not long ago for a new vehicles and hit upon the idea of Japanese operetta. The piece was written for them by Arthur Lamb and H. W. Petrie. Elaborate scenery was painted, and costumes prepared that were in keeping with the general idea of the sketch. The result is, as dainty and pleasing a musical act as the Columbia has offered this season.—*St. Louis Star.*

T. W. Eckert and Emma Berg head the bill at the Columbia this week, in a dainty operetta entitled Little Pee Weet. The scene is laid in Japan and is represented by a special setting which Mr. Eckert and Miss Berg carry with them. Though only an operetta, it has several good solos which are equally divided between the two singers.—*St. Louis Post-Dispatch.*

T. W. Eckert and Emma Berg, two clever singers, give a musical act that is not only pleasing, but handsomely staged as well.—*Buffalo Courier, Feb. 6, 1900.*

The Japanese operetta, Little Pee Weet, put on by T. W. Eckert and Emma Berg, is another costly attraction seldom seen in Toronto. Mr Eckert, in his imitations of the stringed instruments, is simply a star. He is recalled often. Miss Berg is also a pleasing singer, and the two are a whole show in themselves.—*Toronto World, Feb. 14, 1900.*

J. E. COMERFORD IN VAUDEVILLE.
Time all filled until Sept., 1900. Invites offers for next season. Leading Business, Stock or First Class Repertoire.

J. E. Comerford, with his dramatic recital on the United States life saving service, is easily the leading feature of the programme at Keith's Theatre this week. . . . —*Boston Transcript.*

KEITH'S THEATRE.—The contention that it does not really matter much how you move vaudeville audiences, whether to tears or laughter, so long as you appeal to their emotions, was fairly tested at Keith's yesterday, and measured by the applause bestowed on both features, the criticism seems to be a just and proper one. Sandwiched in between two of the funniest single entertainers in the profession, Ezra Kendall and George W. Monroe, J. E. Comerford gave a most interesting description of the work performed at the life saving stations along Cape Cod, and was listened to with the deepest interest. Mr. Comerford concluded with a thrilling reading of "The Old Volunteer Crew," and that there was use for handkerchiefs at the end was to the credit of those who listened. The act is a novelty and made a great hit.—*Boston Herald.*

Address 189 Tremont St., Boston.

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KITTIE MITCHELL
"The Lady Graceful of Vaudeville."—*McLaughlin.*
Coming Season with Errick's Empire Vaudeville Company.

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CLARICE VANCE
The Greatest Singer of Coon Songs and Ragtime Melodies in Vaudeville, in New Selections.

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The much traveled Ventriloquist, and
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IN VAUDEVILLE. HOPKINS', ST. LOUIS.

LILLIAN GREEN - and - WILLIAM FRIEND
In their Great Comedy Successes,
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COHANS, THE—Haymarket, Chicago, 16-21, Chicago O. H., 22-28.
Clifford and Huth—Columbia, St. Louis, 16-21.
Curtis Sisters—A. of M., Pittsfield, Mass., 16-21.
Curran Frances—Schley, N. Y., 16-21.
Carrington—Schley, N. Y., 16-21.
Craig and McDonald—Keith's, Prov., 16-21.
Caswell and Arnold—Pastor's, N. Y., 16-21.
Cornille, Marguerite—Proctor's, N. Y., 16-21.
Collins and Hardt—Proctor's, N. Y., 16-21.
Carmonteile Sisters—Keith's, Boston, 16-21.
Curtis and Don—Boston Theatre, Boston, 16-21.
Collins, Edna—Cook O. H., Rochester, 16-21.
Dillon Bros.—Schley, N. Y., 16-21.
Derenda and Breen—Hippodrome, London, Eng., 30-June 16.
DOLAN AND LENHARR—G. O. H., Phila., 16-21.
De Haven and Male—Cook O. H., Rochester, 16-21.
Davenport and Parker—Auditorium, Baltimore, 16-21.
Dressler, Marie—H. and B., Brooklyn, 16-21.
De Witt and Burns—Columbia, St. Louis, 16-21.
Downing, Robt.—Chicago O. H., 16-21.
Davis, Geo. C.—New Grand, Wash., 16-21.
Dale, Violet—Cook O. H., Rochester, 16-21, Empire, Cleveland, 23-28.
Dunbar and Harris—Keith's, Phila., 16-21.
Delmore and Wilson—Brooklyn, N. Y., 16-21.
Dandy, Jess—Syracuse, N. Y., 16-21, Cleveland, O., 23-28.
Dixon, Bowers and Dixon—Palace, N. Y., 16-21.
Day, Geo. W.—Chicago O. H., 16-21.
Dean and June—Chicago O. H., 16-21.
Downs, T. Nelson—Folies, Paris, France, 16-June 15.
Esmonde, Mr. and Mrs. Edw.—Moore's, Detroit, 16-21.
ELINORE SISTERS—Keith's, N. Y., 16-21, Keith's, Boston, 23-28.
Elsie, Little—Gilmore, Springfield., 16-21.
Eldridge, Press—Schley Music Hall, N. Y., 16-21.
Eldora and Norine—A. of M., Pittsfield, Mass., 16-21.
Eldridges, The—Keith's, Prov., 16-21.
Evans, Geo.—H. and B., Brooklyn, 16-21.
Eckert and Berg—Orpheum, Kansas City, 15-21, Orpheum, Omaha, 22-27.
Fred, Little—New Grand, Wash., 16-21.
Filson and Erroll—Keith's, N. Y., 16-28, H. and B., Brooklyn, 30-May 5.
Forest Bros.—New Grand, Wash., 16-21.
Fox, Della—G. O. H., Phila., 16-21.
Frey and Shields—Miner's 125th St., N. Y., 16-21.
Fletcher, Chas. Leonard—Howard, Boston, 16-21.
Frank's Trio—Keith's, N. Y., 16-21.
Fish and Warren—K. and B., N. Y., 16-21.
Frenchelli and Lewis—Keith's, 16-21.
Fitzpatrick Family—Keith's, N. Y., 16-21.
Fleurette and Gardner—Pastor's, N. Y., 16-21.
Forrester, C. F.—Proctor's, N. Y., 16-21.
Franzoli Sisters—G. O. H., Phila., 16-21.
Fox and Allen—Novelty, Brooklyn, 16-21.
Fields, Fannie—H. and B., Brooklyn, 16-21.
Fonti Boni Bros.—Chicago O. H., 16-21.
Gaylor and Graff—Pittsfield, Mass., 16-21.
Gilbert and Goldie—K. and B., N. Y., 16-21.
Gallando—K. and B., N. Y., 16-21.
Grapewin and Chance—Schley, N. Y., 16-21.
Gruet, Beers and Gruet—Palace, N. Y., 16-21.
Golden Gate Quartette—Boston Theatre, Boston, 16-21.
Gladstone, Lotta—Novelty, Brooklyn, 16-21.
Green and Friend—Pastor's, N. Y., 16-21.
Gaspard Bros.—Palace, N. Y., 16-21.
Genaro and Theol—Keith's, Prov., 16-21.
Gardener, Chas. A.—Olympic, Chicago, 16-21.
Goggin and Davis—Oxford Music Hall, London, Eng., 16-May 26.
Gassman, Josephine—New Grand, Washn., 16-21.
Genaro and Bailey—Miner's 125th Street, N. Y., 16-21.
Glenroy, James K.—Miner's 125th St., N. Y., 16-21.
Garrisons, The—England—indefinite.
Graham, Carrie—Empire, Cleveland, 16-21, Columbia, Cincinnati, O., 22-28.
Glockers—Proctor's, N. Y., 16-21.
Hayes and Connelly—Keith's, Boston, 16-21.
Halloway Trio—Keith's, Phila., 16-21.
Harris and Fields—Olympic, Chicago, 16-21.
Hall and Staley—Olympic, Chicago, 16-21.
Howard, Prof.—Chicago O. H., 16-21.
Halliday and Ward—Olympic, Chicago, 16-21, Chicago O. H., 22-28.
Hart and De Mar—Keith's, Phila., 16-21.
Hilliard, Robt. and Co.—Schley, N. Y., 16-21.
Haynes, Gertrude—A. of M., Pittsfield, Mass., 16-21.
Hathaway, Belle—K. and B., N. Y., 16-21.
Holland and Galpin—Schley, N. Y., 16-21.
HERRMANN, ADELAIDE—Auditorium, Baltimore, 16-21.
Howe and Scott—Boston Theatre, Boston, 16-21.
Hanson and Nelson—Boston Theatre, Boston, 16-21.
Henry and Galot—Novelty, Brooklyn, 16-21.
Harle and Miller—Auditorium, Baltimore, 16-21.
Hiatt, Mr. and Mrs. Dan—Columbia, St. Louis, 16-21.
Haines and Pettingill—Olympic, Chicago, 16-21.
Holt, Alfred—Haymarket, Chicago, 16-21.
Howard and Moore—Columbia, St. Louis, 16-21.
Irwin and Hawley—H. and B., Brooklyn, 16-21.
Janssen, Marie—A. of M., Pittsfield, Mass., 16-21.
Jones, Grant and Jones—Pastor's, N. Y., 16-21.
Jaqua, Ellene—Pastor's, N. Y., 16-21.
Johnstons, Musical—Moore's, Detroit, 16-21.
Johnsons, The—Shea's, Buffalo, 16-21.
Jordon and Welch—Keith's, Boston, 16-21.
KELLY AND MASON—Keith's, Phila., 16-21.
Kenwick, Anna—K. and B., N. Y., 16-21.
Kriesel, Prof.—Keith's, Prov., 16-21.
Kelly and Davis—Columbia, St. Louis, 16-21.
Kenna, Chas.—Pastor's, N. Y., 16-21.
Kendall, Ezra—Shea's, Buffalo, 16-21.
King, Mazie—Keith's, Phila., 16-21.
LEVEY, ETHEL—Haymarket, Chicago, 16-21, Chicago O. H., 23-28.
Lynch and Jewell—Keith's, Boston, 16-21.
Loftus, Cissie—Keith's, Boston, 9-21.
Levinos, The—Chicago O. H., 16-21.
Linton and McIntyre—Miner's 125th St., N. Y., 16-21, Columbia, St. Louis, 23-28.
Le Roy and Clayton—Olympic, Chicago, 16-21.
Le Roy, Mr. and Mrs.—Haymarket, Chicago, 16-21.
Leslies, The—Keith's, Prov., 16-21.
Lelliott, Bush and Lelliott—G. O. H., Phila., 16-21.
Lafayette—Keith's, Boston, 16-21.
Latell, Edwin—Keith's, Boston, 16-21.
Littlefield, C. W.—Boston Theatre, Boston, 16-21.
La Fatalia—Cook O. H., Rochester, 16-21.
Leonard, Ed.—Novelty, Brooklyn, 16-21.
Lee and Chapman—Auditorium, Baltimore, 16-21.
Morello Troupe—Keith's, Boston, 16-21.
Monroe and Lawrence—Boston Theatre, Boston, 16-21.
Maginel-Mullini Concert Co.—Shea's, Buffalo, 16-21.
Metweef Duo—G. O. H., Phila., 16-21.
McBride and Goodrich—Chicago O. H., 16-21.
Marsh and Sartella—Shea's, Buffalo, 16-21, Pastor's, N. Y., 23-28.
MURPHY, MR. AND MRS. MARK—Schley, N. Y., 16-21.
Mansfield, Gertrude—Empire, Cleveland, 16-21.
Magiuleys, The—Keith's, Phila., 16-21.
Mack and Daly—Chicago O. H., 16-21.
Merkel Sisters—Haymarket, Chicago, 16-21.
Mulambark's Arabs—Schley, N. Y., 16-21.
Mortons, The—Keith's, Prov., 16-21.
Morton, James J.—Keith's, Prov., 16-21.
Mason and Frances—Pastor's, N. Y., 16-21.
Mayo Sisters—Pastor's, N. Y., 16-21.
McWatters and Tyson—Palace, N. Y., 16-21.
McIntosh, Mr. and Mrs. Tom—Proctor's, N. Y., 16-21.
Montgomery and Stone—Boston Theatre, Boston, 16-21.
Mack, Tom—Novelty, Brooklyn, 16-21.
Melville and Conway—New Grand, Wash., 16-21.
Morris, Mrs. Felix—Columbia, St. Louis, 16-21.
Millward, Le Roy—Columbia, St. Louis, 16-21.
McNab and Sassana—Haymarket, Chicago, 16-21.
Nelson and Milledge—Novelty, Brooklyn, 16-21.
NIBLO, FRED—Haymarket, Chicago, 16-21, Chicago O. H., 23-28.
Nosses, Five—H. and B., Brooklyn, 16-21.
Newell and Sherrett—G. O. H., Phila., 16-21.
Nobles, Mr. and Mrs.—Orpheum, Kansas City, 16-21, Orpheum, Omaha, 23-May 5.
O'Brien and Buckley—Olympic, Chicago, 16-21.
ONRI, ADELE PURVIS—Orpheum, Omaha, 16-21.
O'Brien and Havel—Keith's, N. Y., 16-21.
Osterman, Kathryn—Olympic, Chicago, 16-21.
Polk and Kollins—Cook O. H., Rochester, 16-21.
Patrice—Columbia, St. Louis, 16-21.
Proto, Mlle.—Orpheum, San Francisco, 22-May 5.
Pickard and Bowen—Keith's, Prov., 16-21.
Pantzer Trio—Proctor's, N. Y., 16-21.
Pattens, The—Proctor's, N. Y., 16-21.
Ryan and Richfield—Proctor's, N. Y., 16-21—Palace, N. Y., 23-28.
Robyns, Mr. and Mrs. W.—Keith's, N. Y., 16-21, Keith's, Prov., 23-28.
Rose, Julian—Proctor's, Albany, 16-21, H. and B., Brooklyn, 23-28.
Rossow Midgets—Haymarket, Chicago, 16-21.
Ramza and Arno—Haymarket, Chicago, 16-21.
Ray, John T.—A. of M., Pittsfield, Mass., 16-21.
Ransome, J. W.—Keith's, N. Y., 16-21.
Rexows—Keith's, N. Y., 16-21.
Rialto, Mlle.—Pastor's, N. Y., 16-21.
Rae, Elsa—K. and B., N. Y., 16-21.
Royle, Mr. and Mrs. E. M.—Shea's, Buffalo, 16-21.
Rosinos, The—Shea's, Buffalo, 16-21.
Rice Brothers—Boston Theatre, Boston, 16-21.
Silvern and Emerie—H. and B., Brooklyn, 16-21.
Silver and Sparks—Haymarket, Chicago, 16-21.
Sigfield—Chicago O. H., 16-21.
Sabel, Josephine—G. O. H., Phila., 16-21.
Seymour and Dupree—Schley, N. Y., 16-21.
Satsuma—Schley, N. Y., 16-21.
Schuyler Sisters—Keith's, N. Y., 16-21.
Stephens and Taylor—Bijou, Springfield, 23-28.
Sheridan and Flanagan—Palace, N. Y., 16-21.
Sarony, Gilbert—Palace, N. Y., 16-21.
Scott, Carrie—Proctor's, N. Y., 16-21.
Smith and Campbell—G. O. H., Phila., 16-21.
Sturrock, Alfred—Keith's, Boston, 16-21.
St. Onge Bros.—Cook O. H., Rochester, 16-21.
Savana, Three—Novelty, Brooklyn, 16-21.
Sidman, Mr. and Mrs. Arthur—New Grand, Washn., 16-21.
Silvers, The—Shea's, Buffalo, 16-21.
Snyder and Buckley—Bristol, Eng., 16-21, Liverpool, 22-May 5, London, Eng., May 7-June 30.
Stanton, Hugh and Co.—Harlem Music Hall, N. Y., 16-21.
Sullivan, Mark—Keith's, Boston, 16-21.
Sisson and Wallace—Palace, N. Y., 16-21.
Tanner, Cora and Co.—Keith's, Prov., 16-21.
Tobins, Musical—Dockstader's, Wilmington, Del., 16-21, G. O. H., Washn., 23-28.
Titus, Lydia Yeamans—Keith's, Boston, 9-21.
Tyson Sisters—G. O. H., Syracuse, 16-21.
Terry and Lambert—Keith's, Prov., 16-21, Keith's, Boston, 23-28.
Tavary, Marie—Boston Theatre, Boston, 16-21.
Thorne and Carleton—Palace, N. Y., 16-21.
Thatcher, Geo.—G. O. H., Phila., 16-21.
Teed and Lazelle—Keith's, Boston, 16-21.
Tegge and Daniel—Columbia, St. Louis, 16-21.
Urquhart, Isabella, and Co.—Keith's, N. Y., 16-21.
Vardon and Hayes—Palace, N. Y., 16-21.
Vernon—G. O. H., Phila., 16-21.
Van, Billy—Boston Theatre, Boston, 16-21.
Vandy—Keith's, Boston, 16-21.
Vance, Clarice—Keith's, Phila., 16-21.
WILDER, MARSHALL P.—Keith's, Prov., 16-21, Keith's, Phila., 23-28.
Western, Lillie—Keith's, Phila., 16-21.
Willett and Thorne—A. of M., Pittsfield, Mass., 16-21.
Wilbur, Caryl—Empire, Cleveland, 16-21.
Winton, J. W.—Keith's, Prov., 16-21.
White and Harris—Keith's, Phila., 16-21.
Wormwood, Prof.—Columbia, St. Louis, 16-21.
Winters, The—Shea's, Buffalo, 16-21.
Weeks, Sim—Keith's, N. Y., 16-21.
Weston Sisters—Pastor's, N. Y., 16-21.
Whitbeck, Jane—Palace, N. Y., 16-21.
Williams, Gus—G. O. H., Phila., 16-21.
Warren and Howard—Columbia, St. Louis, 16-21.
Yeamans, Jennie—G. O. H., Phila., 16-21.
Yorke and Adams—Haymarket, Chicago, 16-21.
Yarrick—Pastor's, N. Y., 16-21.
Zimmer—Haymarket, 16-21.
Zavo and Hilda—Keith's, N. Y., 16-21.
Zink, Adolph—Keith's, N. Y., 16-21.

NEW THEATRE AT BATON ROUGE.

The New Elks' Theatre, now in course of construction at Baton Rouge, La., will be one of the most complete in the South. The building is to be 64 x 128 feet, three stories high, and will contain two stores, offices and a lodge room in the front, and a theatre in the rear. It will cost about $35,000. The theatre will have a seating capacity of 1,000. The outside of the building will be finished in pressed brick, with stone and terra cotta facings and copings. The entrance to the lobby will be richly decorated. The box and manager's office will be located near the rear of the lobby. The theatre will be equipped with the latest improved opera chairs and will have eight boxes, the parquet, dress circle, balcony and gallery. The proscenium opening will measure 32 feet wide by 26 feet high, the arch decorated with plastic relief, which will also be the decoration of the balcony and boxes. All ornaments will be painted white and trimmed with gold, while the general effect will be blue and white. The stage will be 32 x 61 feet, 50 feet to rigging loft, will have eight dressing rooms, well supplied with washstands and sanitary fixtures. The stage will be fully equipped with scenery. The house will be lighted throughout by gas and electricity, and heated by the fan system. Baton Rouge Lodge of Elks, No. 490, secured for the city this theatre, that has been one of its greatest needs for years. The building is being erected by the Conzleman Construction Company.

MATTERS OF FACT.

The Klark-Scoville company opened their Holy Week engagement at Beaven Falls, Pa., to S. R. O. The company is being strengthened for a Spring tour.

Weiser and Bear, managers at Decorah, Ia., wired last Wednesday that Shore Acres had played there to $500 for a performance.

Baby Vavene has been highly praised for her portrayal of Little Lord Fauntleroy with the Baldwin-Melville company.

The booking offices of E. D. Stair and J. H. Havlin have been located in the Holland Building, suite F, 1440 Broadway, where popular price attractions exclusively for the theatres under their direction will be booked. Theatres in Chicago, St. Louis, Detroit, Cincinnati, Cleveland, Louisville, Milwaukee, Toledo, Grand Rapids, and Ottawa, Toronto, Hamilton and London, Canada are represented. The office is in charge of George H. Nicolai, who has been in the service of E. D. Stair for ten years past.

The Cross of Honor, a one-act play of four characters, which runs forty minutes, can be negotiated for through The Abbey Press, 114 Fifth Avenue, this city.

A manager of seven years' experience will invest in a good attraction or star. He should be addressed P. O. Box 1,639, Rome, N. Y.

M. Armbruster and Sons, of Columbus, O., have a lot of scenery and complete productions of Hamlet, Othello, Romeo and Juliet, Merchant of Venice, The Three Guardsmen, and Don Caesar, all of which is in the best of condition, which they offer for sale.

Manager C. S. Cone plays but two attractions a week at the Grand Opera House, Wausau, Wis., and plays Sunday dates, which are always winners. The Grand is modern and well equipped with scenery and will seat 1,015.

Colonel T. Allston Brown wants the addresses of Jennie Eustis, Harry Webster, and Harry Dalton.

The City Opera House at Delaware, O., will be entirely remodeled for the coming season. The town has a population of 11,000, with a large theatregoing element. The house seats 1,100, and is managed by Wolff and King, who are now booking for next season.

The Atlantic Transport line's new steamer "Minneapolis" will make its first trip from this side on April 21. The "Minneapolis" is one of the finest vessels in the Transatlantic service, is luxuriously fitted and supplied with every convenience. This company's line to London includes four other very handsome and comfortable steamships.

Good open time for 1900 may be had of Manager Gus Gannon for the Bennett Opera House, Brookfield, Mo.

A new melodrama, on an American subject, which has been before the public for some time, is ready for production, and only responsible parties are requested to address "Melodrama," care this office.

Charlotte Winnett closed her engagement with Jacob Litt's In Old Kentucky last week in Chicago. Miss Winnett created the part of Lethim in this play, and in the last three seasons appeared in the role over 1,200 times.

J. Lon Hallett, of Hallett's Theatrical Exchange, San Francisco, is establishing his business in this city, under the same name, with offices in The Mirror Building, 1432 Broadway. Mr. Hallett will make a specialty of Pacific Coast business, representing theatres and booking dramatic companies and vaudeville acts on the Coast.

Hattie E. Schell, having returned to the city, is open to offers for engagements for the Summer and next season.

Neva Carllotta left the Wilbur Opera company, and is now at Professor Alvienе's dancing academy. The latter is arranging a new and novel act for her.

"Capital," care this office, wants to lease or purchase the lease of a theatre in a city of not less than 25,000 population.

Rosa Rand will give instruction in dramatic art and voice culture at her studios in Carnegie Lyceum during the Summer and next season.

C. C. Allen has assumed the management of the Opera House at Schuylerville, N. Y., and is now booking attractions for the coming season. Alterations are contemplated during the Summer months.

Lydia E. Lewis and Edwin P. Lewis, for two seasons with Blaney's A Boy Wanted, invite offers for next season as soubrette or ingenue and musical director respectively. They may be addressed care Royal Music Hall, Savannah, Ga.

Some good weeks in May are open at Jacob Litt's theatres in the Northwest. Immediate application for same should be made to Mr. Litt's New York office in the Broadway Theatre Building.

Only a Farmer's Daughter, a big winner on the road for many seasons, and other well-known and successful plays are offered for sale or on royalty by C. R. Gardiner, care this office.

T. H. Winnett continues at the old stand, furnishing plays and players and representing theatres and attractions. Fred J. Wildman, at 112 South Clark Street, Chicago, Ill., is his Western representative.

W. H. Barry wired THE MIRROR yesterday that Phil R. Miller's The Hottest Coon in Dixie turned hundreds away from the Bijou Theatre, Minneapolis, Sunday night, duplicating the business done at the Grand Opera House, St. Paul, last week.

G. E. Lothrop will run a few first-class combinations at the Bowdoin Square Theatre, Boston, commencing on Monday, Aug. 13. He will give a certainty to the best only.

Daniel R. Ryan, who has been starring in repertoire the past season, will accept an engagement for Summer stock. He will direct the stage if necessary.

Freeland, a thriving town in Pennsylvania, yields a fair profit to meritorious attractions. Manager J. J. McMenamin has open time in May and is also booking next season.

H. L. Swisher, Exalted Ruler of Morgantown (W. Va.) Lodge of Elks, No. 411, has taken the management of the Opera House at Morgantown. He is popular among the residents of that city, and with the right class of attractions the Opera House should prove a paying stand. Time in April and May is still open.

Boston garters always win the approval of men who once wear them. They are comfortable, thoroughly well made and every pair is warranted.

THE RAYS.

Johnnie and Emma Ray, in their rollicking musical farce, A Hot Old Time, have scored heavily at Hammerstein's Victoria Theatre, where this rollicking comedy is nightly received with roars of laughter. Johnnie Ray's work is decidedly refreshing to Broadway, and it is so novel to patrons of the Victoria that a single visit to see him fails to satisfy the average fun lover. The Rays have behind them a capable company and a large, pretty and well drilled chorus. The scenic part of the production has been carefully considered. Mrs. Ray presents a pretty picture in the second act. She is an effective foil to the diminutive comedian. Next season the Rays will carry a company of forty, and all the scenery, etc., seen nightly at the Victoria. A season of thirty-five weeks has been booked, ten of which will be played in and about New York. Twenty-five chorus girls will be engaged this week for next season's company. A Hot Old Time will remain at the Victoria for several weeks to come. Charles A. Bird will act as the Rays' business representative during the coming season. At the close of their engagement at the Victoria Mr. and Mrs. Ray will sail for Europe.

Married.

LATONA—GABRIELLE.—At Birmingham, Eng., on March 21, Frank Latona and Jennie Gabrielle.

LAWRENCE—MELBOURNE.—Joseph Lawrence and Carra Melbourne, at Bellefontaine, O., on April 5.

Died.

ARDEN.—Elmer C. Arden, at Columbus, O., April 7, aged 37 years, of pneumonia.

BRADY.—John Brady, at Columbus, O., April 6, aged 28 years, of consumption.

CHURCHILL.—John Wesley Churchill, at Andover, Mass., April 13, of heart failure, aged 61.

D'ELPEUX.—Madame Adelina Murio-Celli d'Elpeux, in New York city, on April 10, of pneumonia, aged 56 years.

EGGLESTON.—Edna Eggleston, at Hampden, O., on April 14.

FRANKAU.—Joseph Griswold Frankau, in New York city, April 11, of cirrhosis of the liver, aged 46 years.

LAWRENCE.—Ada Lawrence, at Quincy, Ill., April 1, aged 79 years.

MILES.—Thomas D. Miles, in New York city, April 13, of inflammation of the stomach.

MOORE.—Minnie Moore, at Birkenhead, Eng., March 23.

NESMITH.—Mrs. Richard Nesmith (Louise Hoefer Nesmith), in Kansas City, Mo., on April 7.

NORTON.—Sarah A. Norton, at St. Louis, Mo., April 14.

PARRY.—Mrs. Jane Parry, in London, Eng., March 25, aged 77 years.

PEASLEY.—At New York city, on April 13, Thomas Peasley.

PRICE.—At St. Louis, Mo., on April 12, of pneumonia, Frederick W. Price.

From a Photo by J. E. Purdy & Co., Boston, Copyright 1899.

Maude Fealy, a beautiful and remarkably talented girl, made an excellent impression by her sincere impersonation of the slave.—*Washington Post.*

Maude Fealy, beautiful as a dream of spring time, was the Eunice, acting with a sweet earnestness and a daintiness as charming as it was refreshing.—*Events Magazine.*

Of the women in Quo Vadis, Maude Fealy, the Eunice, is decidedly best.—*Washington Times.*

* * *

RICHARDS.—Harry Richards, in New York city, April 13, aged 36 years.

SCHIMPF.—At San Francisco, Cal., on April 4, of appendicitis, Charles Schimpf.

SMITH.—Suddenly, at New York, on April 15, William Smith.

STODDART.—James Henry Stoddart, at Armadale, Eng., March 21.

THOMPSON.—J. S. Thompson, in New York city April 13, of pneumonia.

WAGNER.—John Wagner, in Philadelphia, April 8, of paresis.

WALLER.—Mrs. John E. Waller (Lena Waller), in Brooklyn, N. Y., on April 10, of Bright's disease, aged 25 years.

ZAULIG.—Mary Zaulig, in New York city, April 13, of consumption.

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Grand Productions of Romeo and Juliet, Othello and Merchant of Venice.

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1 complete Hamlet Set, with Costumes, Arms, Furniture, Properties, etc.
1 complete Three Guardsmen Set, with Costumes, Arms, Furniture, Properties, etc.
1 Don Caesar Set, with Costumes, Arms, Furniture, Properties, etc.
1 Othello Set, with Arms, Costumes, etc.

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Easton, Md. Music Hall.....Martin M. Higgins, Mgr.
Havre de Grace, Md. Opera House.....J. N. Spencer, Mgr.
Milford, Del. Armory Hall.....W. E. Lank, Mgr.
Salisbury, Md. Opera House.....S. Ulman & Bro., Mgrs.

Pudd'n Head Wilson.
Davy Crockett.

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STUCK ON THE SHOW."

The day they put the posters roun'
An' 'luminated all the town
With pictur gall'ries here an' there,
You'd seen me chasin' ev'rywhere,
A-readin' ev'ry bill an' more,
An' sizin' up the repertore,
An' ling'rin' longer where I'd find
The lithographts of—never mind—
Folks said they surely guessed I'd go
To see the fust night of the show.

An' so I did. I knocked off work
The day they put on Hazel Kirke
'Bout 4 P.M., an' hurried home;
Went thro' a course of brush an' comb,
An' then, in Sunday clothes an' all,
Was roun' to open up the hall,
An' grab a programme soon's I dare
To see if—well, her name was there!
Folks kinder grinned at me, you know—
Took such a int'rest in the show.

Sat thro' the play, an' laffed an' cried,
An' cheered an' hollered, too, beside;
Man next me told me 'twouldn't do
To make eyes at the ongenoo,
An' yet it kinder 'peared to be
That she was lookin' right at me;
An' when a feller thinks that way
He gets courajus, don't he, eh?
Folks stared at me uncommon, tho'—
Said funny how I liked that show.

Next night I seen the play, an' next;
The manager was kinder vexed,
The hurrah business I went thro'
Applaudin' of the ongenoo.
The girls in town looked least mite queer,
An' there was talk I didn't hear;
I jes' foun' out the hotel that
The ongenoo was stoppin' at—
Folks winked an' said 'twarn't hard to know
Why I was stuck on that there show.

Well, ev'ry night till Saturday
I paid to see them actors play,
An' then, afore the closin' show,
I went to her hotel, you know;
Made up my mind to keep in sight—
When she came out I thought I might
Jes' speak up nice an' bright an' ail,
Ask could I see her to the hail.
Some fellers roun' was jealous, tho'—
Thought I was goin' with the show!

A hadn't waited long afore
The ongenoo came to the door,
An' looked aroun' an' kinder smiled—
Gee! warn't them other fellers wild!
So then I tipped my hat an' bowed,
An' asked her would I be allowed;
But she jes' laffed an' stared in doubt—
Said: "Does it's mother know it's out?"
Folks wondered why I didn't go
On Saturday to see the show.

GEORGE TAGGART.

THE CALLBOY'S COMMENTS.

When the circus was coming to town a few weeks ago the areaways and the front porches of our noble city were illuminated by countless thousands of bright yellow dodgers that told about what was going to happen. The announcements were made in the customary, ever amazing circus English, and they were all right. One looks for that sort of thing when a circus is involved, but it is hardly to be expected of a minstrel outfit, much less an amateur one. But pray note this proclamation concerning the minstrel entertainment that the Harlem Wheelmen mean to offer in this town on May 19:

A stupendous dispensation of Ethiopian grandiloquence, magnificently intermingled with monumental masterpieces of paradisical perfection. Whimsical, comical, musical, merry, festive and droll. Funny freaks of frolicsome fellows. A colossal conglomeration of brilliant oddities and terpsichorean eccentricities connected with a bounteous flow of mirthful melody. Sparkling with brilliant witticisms fresh from the craniums of physical philosophers, and incessantly promulgated by an unprecedented constellation of renowned convivialists. Given to a pulsating populace, palpitating with estatic expectation, with the uttermost limits of spectacular ostentatiousness.

I think that "philological philosophers" would have been better than "physical" ones, but otherwise the proposition strikes me as thoroughbred. I thought that some circus man might like to use it to describe his clowns, or De Wolf Hopper might need it for a curtain speech.

Treasurer Lindsay, of the Winnipeg, Manitoba, Theatre, has received the following letter from a wonder of Western Canada:

SIR.—In another cover I have sent you the outlines of a beautiful play that I am certain will draw crowded houses if it is played properly according to my directions it may be termed an opera although there is a great deal of talking, still that talk is in such poetical language that if acted right must command wrapt attention.

I know there are many Ladies in Winnipeg and Gentlemen too who would shrink at the idea of acting in an ordinary play yet when this would be explained to them would immediatly grasp at the ofer to shar in such an elevating program as this play sujests I say that the traject part of it could even be played in their churches and tederate nothing from the sanctity of the place.

Of course I shall introduce semicomic also to take the monotoniousness away or at times when the piece becomes too solomn to liven up a little.

My songs also that could be sung between pieces I would yeald second to no poets. For they would commend themselves to all the British speaking people. I have also chorus comic songs that would take imensely on the stage.

It is pleasant to note the confidence of the awakening of genius in the far Northwest. Modesty is ever a hindrance to the fruition of inspiration, and when I see that one among the scribbling brotherhood has vaulted over this stumbling block I'm happy. And I'm a bit envious, too. I like to think that modesty is what has tripped up and thrown down so often the furtive efforts of my own individual and indisputable genius. It's nice to have something to blame for it.

Dan A. Kiley sends along the following notable announcement that he observed hand painted on the door of a chop suey restaurant in Providence:

$5.00 REWARD $5.00! Any person to ARRest or Report a Certain person whom braked this Electriet Globe Shall Obtain your Reward at 341 W—— St. or to Geo. S. L—— Agent and also the Window of this House.

If I had seen that sign I certainly should have reported some one who had just left town. Then maybe I might have sent half of the five to the reported one. You never can tell.

Harry Corson Clarke forwards from Wallace, Idaho, a newspaper notice which calls Mr. Clarke's production of What Happened to Jones an "opera," and goes on to say that "his whole company is well supported." I'm very glad to know this, and it must be very grateful to the "eighteen-karat comedian" to know that the fact is duly noticed. It isn't every company that is "well supported."

A Danville, Pa., man writes complacently like this:

DEAR SIR.—The Purpose of writing is to ask if you knew one who would want to to take me in hand and manage me for the Purpose to Lecture not alone is this what I have done for Our Nation but yes many more of such things. I can say in words of powert that I have saved Thousands upon Thousands of Lives of Our Soldier and have Saved Millions upon Millions of Dollars to Our Nation. I have been the sole adviser to Mr McKinley and the Federal Administration wich I have brought the Nation from Chaos Confusion and Disorder to Peace, Praggress and Prosperity and for Such a Lecture I can give the most wonderfull Lecture as a Historical, Intelligent and most Interesting Lecture that was Ever given. Lecture will be given from Copies of all Original Letters, consisting of 400, the greatest knowledge and achievement of precedence known in the World's History to the present day.

Now, here would appear to be a good thing. The sole adviser to Mr. McKinley and the administration, if not an infallible card on the lecture platform, should do well in the dime museums.

Tommy Shearer offers a specimen of another but no less interesting type from the delectable town of Sing Sing, N. Y., where I once attended the electrocution of some one other than myself. Please note:

DEAR MR. SHEARER: I am a light colored boy 17 years old and have a brother 18 and 9 month older than me and we left home 10 years ago. we were born up in York Twon 10 miles north I can stand one my feet and bend over till my hands and head teach the floor and pick up my hat and a ten cent pice with my teeth and I can do the hand spring and land on my feet as I go over will you Please be so kind to take my brother and I along with you I live with a veterinary and surgery and dentistry. We will wurk for any amount of Money you will give us.

Manager A. G. Delamater wrote to a New Jersey local manager to get a date for Edward Harrigan and received the following gentle indication of theatrical conditions in the State across the river:

DEAR SIR: I have to say the date you wanted is taken. Could give you another if company is strong and good specaltys between each act. Should you care to come advise me how many people you carry, how many men and good singers, &c., so I can tell the boys & Bring along some good looking girls to get the boys out. we want all strictly first class productions.

This may be of service to managers playing Jerseyward, who can take the tip and see if they think they have enough "good looking girls to get the boys out." What tremendously important factors the girls are any way.

THE CALLBOY.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Kathryn Osterman is repeating her hit at the Olympic this week, where she is the star, and her skit, The Editor, is being received with much applause. Walter Le Roy and Florence Clayton are also scoring well in their sketch, Hogan of the Hansom. Some of the others on the bill are Haines and Pettingill, Charles A. Gardner, Hall and Staley, O'Brien and Buckley, and Harris and Fields.——The Haymarket has one of the biggest drawing cards of the season. The Four Cohans in their new farce, The Governor's Son, have never been received more kindly. The Rossow Midgets and Charley Rossow's impersonation of Anna Held are also very popular. Charles T. Aldrich, Ethel Levy, Yorke and Adams, Three Merkel Sisters, Fred Niblo, Ranso and Arno, Silver and Sparks, Mr. and Mrs. Le Roy, Zimmer, McNab and Sassons, and Alfred Holt make up the rest of the list.——Robert Downing is the headliner at the Chicago Opera House, where he is doing a condensed version of The Gladiator with much success. The Harry Watson Comedy co. is giving The Two Flats, and George W. Day, Dolph and Susie Levins, Pete Baker, Dean and Jose, Sigfried, Mr. and Mrs. Silver, McBride and Goodrich, Arwood's pony circus, Bob Mack and Minnie Daly, George Austin, Belmont and Weston, Fonti Bond Brothers, and Mons. Arvello also contribute to the performance.——Watson's Burlesquers, with the Tonarge Arabs featured, is the bill at Sam T. Jack's. Mildred Murray, Spencer Brothers, Monroe Sisters, Brothers Robinson, Scanlon and Stevens, and George Diamond do specialties.——The Trocadero has the Merry Maidens. Two burlesques are given, and in the olio are Nellie Haney, Josie Flynn, Madden and Farnum, and the Sisters Revere.——Items: The Cyrano Quartette and Chester De Vonde are announced at the Lyric this week.——Colonel John D. Hopkins recently underwent an operation and is still confined to his house by illness.—There is great activity at the parks where vaudeville will be given the coming Summer. An early opening is anticipated.

M. A. TWYFORD.

BOSTON, MASS.—The vaudeville war has quieted down a bit, possibly in view of a circus war that is coming. A week ago a Ringling brother reached town, and then, like "Old John Brown had a little Injun," they came "One little, two little, three little Ringlings, four little, five little, six little Ringlings," and I don't know how many more. At any rate the news of the arrival was flashed over to New York, and on hustled the representatives of the Forepaugh and Sells Brothers' Show, and out came the announcement that they would open Mar 21. However, the Ringlings will get here May 7. Buffalo Bill will be on hand June 18, the week that Boston tradition has set aside as the approved season for a circus. As all three shows propose to do New England, the rest of the country will have to look out for a shortage in the crop of peanuts and pink lemonade.——Keith has another quadruple bill this week and continues to pack the house to the skylights all day long. His attractions are Lafayette, Cissie Loftus, who is so clever that she does not need advertising; Bunth and Rudd, Louise Thorndyke Boucicault and James Horne, Lydia Yeamans-Titus, Edwin Latell, Mark Sullivan, Bruet and Rivere, Vandy, Lynch and Jewell, Carmontelle Sisters, Alfred Shirrock, Jordan C. Welch, the Morellos, Hayes and Connolly, Teed and Lasalle, and the biograph.——Laura Burt is the most interesting feature at the Boston, although numerically the Banda Rossa beats her fifty to one. It is an interesting thing that this week Marie Tavary sings in vaudeville upon the stage where she made her Boston debut in grand opera. The other features are Montgomery and Stone, Billy Van, Monroe and Lawrence, the Golden Gate Quartette, Howe and Scott, Charles W. Littlefield, Hanson and Nelson, Rice Brothers, and Curtis and Don.——May Howard's Burlesquers are at the Howard Athenaeum, with Eulalie and Kirwin, Udell and Pearce, Fanny de Costa, and others. The house olio has George Byers, Martin Mulvihill, Charles Leonard-Fletcher and Carrie Exter, Mlle. Irene, Jack Burke and Billy McEvoy, Leonard and Bernard, the Howard Brothers, Lizzie Wilson, Russell and Bell, Aggie Baron, Marshall, and Smith and Blanchard.——The Palace has Bryant's Australian Burlesquers with Harry C. Bryant, Quincy Sisters, Charlie Banks, Bryant and Yale, Edna Urline, Kennedy and Quatrelli, and Nelson, Glinseretti and Demondo.——The Victoria Burlesquers are at the Lyceum with Smith and Champion, Conway and Leland, Bouton and Griffin, De Graff Sisters, Gallagher and Barrett, and Shayne and Worden.——At Austin and Stone's, the vaudeville bill is given by the Lynne Family, Agnes Harvey, the Sisters Heath, Harriett Collins, Belnap, Professor German, Carson Brothers, Saville and Stuart, Crowley and Foley, Adolph Adams, Myers and Murphy, Ward and Erwood, Mildred Freeman, Fox and Ward, Tottie and Terry, Taylor and St. John.——A big vaudeville concert was given at the Boston 15 for the Actors' Fund. All the stars who were playing in town took part in the performance, and the bill was the strongest ever seen here for any benefit.——Frank V. Dunn, with Charles H. Waldron, manager of the Palace, has formed a circuit of burlesque houses, including the Bijou, Reading; Star, Philadelphia; Academy, Wilmington, and the Palace, where the headquarters of the firm will be located. Cos. will be sent out under the management of the firm. There will be a stock burlesque co. located at the Palace for the Summer. JAY BENTON.

PHILADELPHIA, PA.—The Trocadero Theatre has Jolly Grass Widows, introducing Carrie Fulton, Reynolds and Page, Hayman and Hayman, Wilson and Halpin, Pat and Mattie Rooney, and Paula and Dika. Utopians 23.——Phil Sheridan's New City Sports are at the Lyceum. It is a bright co., with a good reputation, always sure of a hearty welcome. Orlando Sheridan, Fannie Lewis, Alice Leslie, Phil Mills, Billy Hart, Carr and McLeod, Monte Myre Family, and Gertie Collins are in the olio. Bowery Burlesquers is the attraction at the Bowery Burlesquers. The co. includes the Review Comedy Four, Nettie Nelson, Lewis and Elliott, Vinnie Henshaw, Farrell-Taylor Trio, Marie Richmond, Brothers Davenport, Tom Carter, Cuba and Gardner, Lillian Lewis, and Mabel Lawrence. Opening large. Merry Revellers 23. Irwin Brothers' co. 30.——Dunn and Waldron from this date have changed the name of the Star Opera House to the Star Theatre, and have also a new policy of continuous burlesque and vaudeville on the style of the Boston Palace. The programme for this week includes the Victoria Burlesquers, including Hart and Williams, Armstrong Brothers, the Russells, Carlon Sisters, Le Moyne Brothers, and the Comedy Four. The house olio includes Billy Watson, Rose Gilday, Billy and Madrid Jackson, Scanlon and Miley, the Henrys, Doc Armstrong, and Owens and Henly. The new prices are from 10 to 50 cents.——The Arch Street Museum has Ada Jones, Marion and May, Willie Hale, Two Carletons, George Graham, Mr. and Mrs. Byron Spaun, Carson Sisters, Morella, Selaire, and the cinematograph. Thomas F. Hopkins, business-manager of this successful place, was formerly in charge of Forepaugh's Theatre, and his popularity and thorough business qualifications have made the Arch Street Museum a prosperous institution. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Business has been very large at this house all through Lent, and late comers must stand. For week 9-14 Lafayette was retained as the headliner, having made a hit last week. He gave a change of programme, offering many new things, and at the conclusion of his act was compelled again and again to bow his acknowledgments. Others were: James O. Barrows and co., in Tactics; Charles E. Grapewin and Anna Chance, in a new sketch, Above the Limit; George Fuller Golden, Florence Moore, the Brust-Riviere, Crouch-Baxter Trio, Klein and Clifton, Kelly and Adams, Hafford and Worth, Lagelle and Markey, and Stewart. 16-21: Marshall P. Wilder, Cora Tanner and co., Sam, Clara, and Kittie Morton, James J. Morton, J. W. Winton, Kriesel's dogs and monkeys, biograph, Terry and Lambert, Pickard and Bowen, the Eldredges, Craig and McDonald, Bert and Sophie Leslie, and Genaro and Theol.——Olympic (Spitz and Nathanson, managers): Tenderloin Burlesquers 9-14 in good programme. The hit of the bill was made by Bertie Fowler and Burrell Barlaretto, in a sketch called April First. The olio also presented the Bohomes, Gordon, Vidocq and Haverly, Violet Gleason, Le Verde Sisters, Daly and Taft, Gorman and Proctor, and the Hickman Brothers. Parisian Belles 16-21.——Westminster (George H. Batcheller, manager): The Bon Ton Burlesquers returned for the third time this season 9-14, and presented a good bill, opening to a large house. Conway and Leland, Smith and Champion, Gallagher and Barrett, Bondon and Griffin, Sisters De Graff, and Shayne and Worden appeared in specialties. Tammany Tigers 16-21.——Items: Marie Wainwright appeared in the potion scene from Romeo and Juliet at Keith's 6, and was accorded a hearty reception.—Lafayette rode to Boston 8 in his automobile, making the fifty-three miles in one hour and forty-two minutes.

HOWARD C. RIPLEY.

SAN FRANCISCO, CAL.—The bill and business at the Orpheum 1-7 were up to standard. Matthews and Harris caused much laughter with Adam the Second. Vashti Earle and Lulu Shepherd, singing comediennes, created a favorable impression. Carrie Behr, singing soubrette, made a big hit. Harry Cogill and May Arden were seen to advantage in a sketch called A Warm Lunch. Fields, the juggler; Loney Haskell, comedian; A. L. Guille, tenor; Charles Sweet, the tramp pianist, and Keno, Welch and Melrose, comedy acrobats, filled out the bill. New faces 8 include the Empire Quartette, the De Forests, and 31 Stebbins.——Attractions at Fischer's new concert hall include Senor Antonio Vargas, Signor Bardarocco, Signoritas Salvini, and Puccerl and Polettini. Big houses nightly.——Josephine Strong, "the Mormon nightingale," and Jennie Nicholson, "a society girl," have been scoring nightly at the Oberon.——Item: Charles Schimpf, nephew of the late Gustav Walter, founder of the Orpheum, and secretary of the Orpheum Co., died here 4 from the effects of an operation for appendicitis. FRED S. MYRTLE.

WASHINGTON, D. C.—Fulgora's American and European Stars at the New Grand this week give a pleasing change from the usual house bill. Heading the list are Mr. and Mrs. Arthur Sidman in Back Home, which made a tremendous success. Others are Little Fred and his animals, Brothers Forrest, Josephine Gassmann and her "picks," Barnes and Simpson, George C. Davis, Cook and Clinton, and Melville and Conway.——Frank B. Carr's Indian Maidens occupy the Lyceum. In the olio hits were made by Conroy and McFarland, Le Mar Sisters, Dick and Kittie Kumins, Nolan and White, and Campbell and Dare. Miss New York, Jr., 23.——The Bijou has for the current week Hastings and Wright's Sapho Burlesquers. The co. includes McCale and Carew, Demming Sisters, Hastings and Wright, Harry and Sadie Fields, Ford and Levis, Henry and Lytton, and Karra Osmond.

JOHN T. WARDE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): George Wilson was a strong feature 9-14. Jones, Grant and Jones, the Three Sa Vans, Dempsey and Mitchell and co. were also cordially received. One of the brightest numbers was that offered by Carleton and Tene (return) in a new act most uniquely costumed. Monroe and Lawrence's new sketch, Helen's Aunt, is one of the best of the season. Lugimoto, Sisters Tyson, and Leo and Chapman made up the olio. Week 16-21: Mr. and Mrs. Sohlke and their five Archipelagoans, Louise Gunning, Mitchell and Kane, Phillips and Naynor, and others.——Items: Joseph Poli, Jr., has been made head usher of the house.—George Wilson was entertained by friends while here 9-14.

JANE MARLIN.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): An attractive programme week 9-14 to good audiences. Co. embraces Stella Jarrett, Edith Flowers, May Wilson, Birdie Clayton, Carlo Partello, Frankie Hall, Bert Baker, Frank Murphy, Powers and Freed, the Comstocks, and Don Jarrett.——Olympic (J. C. Sodini and Frank Barocchi, proprieors and managers): Good bill to fair houses week 9-14 by Ada Mortimer, Mae Dawson, Nellie White, Fisher and Wall, Lulu De Mar, Koplen and Parize, Mamie Hardwick, Hart and Hart, Miss Clifford, the Smiths, Charles Ellsworth, and Charles Gardner.——Tivoli (John Straka, proprietor): Business fair week 9-14. Carrie and Aggie Lavarnie are excellent vocalists.

GEORGE H. COLGRAVE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; F. F. Nash, resident manager): Holy Week had no effect, and large audiences crowded the house 9. The list included Ryan and Richfield, La Petite Elsie, W. H. Clemart, Harding and Ah Sid, Carrie Scott, Maxwell and Dudley, and Burton and Brooks. A feature was Paley's kalatechnoscope, which showed local views.——Gaiety (Agnes Barry, manager): The Monte Carlo Girls packed the house 5-7. Bernard and Williams, Topack and Steel, Eva Swinburne, the Sperbos, the Nudos, and Beach and Bechler are in the co. Rose Hill Folly co. 9-11, to big houses. Joe Sullivan and Carrie Weber made hits. Gay Morning Glories 12-14.

CHARLES N. PHELPS.

TORONTO, CAN.—Shea's (M. Shea, manager): Robert Hilliard, in The Littliest Girl, was the feature 9; and he is drawing large audiences. The bill was excellent, and included Hamilton Hill, the Wetons, Elinore Sisters, Violet Dale, Maude Nugent, the Pattersons, and Billy Jerome.——Bijou (M. S. Robinson, manager): A nondescript co. is entertaining 9, during Baker and Fonda's visit to Hamilton. Business is fair, and the performance a little less than fair.——Empire (A. McConnaughy, manager): "Doc" McConnaughy has been ill for some time past, but he is nearly well now, and things at his theatre may improve. Small audiences were the rule 9, and the performance was poor. J. V. M'AREE.

BUFFALO, N. Y.—At Shea's 9-14 Reilly and Wood's co. did big business. Bessie Lamb made a great hit. The Johnstons made themselves solid by their daring bicycle riding. The bill included Jennings and Alto, Elliott and Alcene, Meeker and Baker, Marshall and Darling, Howe and Walters, and Frank Bryan. 16-21 Ezra Kendall, Mr. and Mrs. Royle, and others.——At the Court Street 9-14 Fads and Follies had very large houses. Imogene Commer, who is being featured, met with great favor. Irwin's Majestics 16-21.——Fred McClellan's Palm Garden is proving more popular every week. He has secured for Easter week Heinrich Damm's lady orchestra.

RENNOLD WOLF.

JERSEY CITY, N. J.—The Tammany Tigers co. opened at the Bon Ton 9-14, to good business. Daly and Devere appear to good advantage as the principals in the opening act. Others in the olio are C. W. Williams, Hawthorne and Parsons, Daly and Devere, Williams and Albion, Carlin and Bunn, and William and Kitty Harbeck. Hotel Girly Girly is a good closing burlesque. Crackerjacks 16-21. Daly and Devere have a new act for next season.——C. W. Williams is doing a fine act this season. Hawthorne and Parsons do a singing act that has not been equalled here this season. WALTER C. SMITH.

CLEVELAND, O.—The Empire continues on the top wave of popularity. For its eleventh week, 16-21, George Wilson, Gertrude Mansfield, and Caryl Wilbur, Fisher and Carroll, Carrie Graham, the Melrose Brothers, the Three Westons, and Schrode and Charles are in the bill.——A Wise Guy will be at the Star 16-21. Co. includes Edmund Hayes, Emily Lytton, Ray L. Royce, Moreland, Thompson, and Roberts, Reno and Richards, Doherty Sisters, Alice Lorraine, Raymond Findley, Livette Royce, Louise Montrose, and others. WILLIAM CRASTON.

BALTIMORE, MD.—Adelaide Herrmann, surrounded by a high-class co., is at the Auditorium. On the bill are Leo and Chapman, Anderson and Adams, Casino Comedy Four, Harle and Miller, Dot Davenport, and Flo Parker. The performance is clever and was hugely enjoyed. Parisian Widows co. 23-2.——The Big Sensation Double Show is at Kernan's Monumental. Indian Maidens 23. HAROLD RUTLEDGE.

MILWAUKEE, WIS.—The American Burlesque co. opened at the Star 8, to a full house. The co. is good, and the scenery and costumes very pretty. The specialties met with much applause, and were given by Mildred Murray, Spencer Brothers, Rencrant Southers, Monroe Sisters, Scanlon and Stevens, and George H. Diamond. The Gay Masqueraders 16-21.

CLAUDE L. N. NORRIE.

PITTSBURG, PA.—May Howard's co. at the Academy 9-14. Udell, Pearce, and Fanny De Costa, Lorenz and Allen, Leslie and Curdy, St. Clair Nicolai, Mlle. Devere, Eulalie and Kirwin, and Myrtle Tressinder are excellent. Irwin's Big Show 16.

L. W. MENDENHALL.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Capacity business greeted a humming good bill 2-8. Walter Jones and Norma Whalley scored a decided hit in a breezy turn. The latter's fetching appearance took the "Kopje" of the front row by storm. The McCoy Sisters and Sam Marion in a neat dancing turn won applause. Weston and Yost, with their songs and rapid-fire gagging, kept the house in roars, and received numerous recalls. Neilson Sisters were well received, and pleased in vocal selections. Mr. and Mrs. Sidney Drew, though in their second week, were the stars. They presented When Two Hearts are Won. Flatow and Dunn, and Howard Thurston continued to please in their specialties, and the biograph showed new pictures. Reinforcements 9: Charles R. Sweet, Major Mite, Keno, Welch and Melrose, W. C. Fields, and Loney Haskell.——Items: The Orpheum was closed 5, on account of the death in San Francisco of Charles Schimpf, secretary of the Orpheum co. Mr. Schimpf, who was a former manager of the Los Angeles house, was a very great favorite here, and a larger circle sincerely regret his untimely passing.

CINCINNATI, O.—Clifford and Huth were the headliners at the Columbia week 8, where they presented their popular sketch nightly to enthusiastic audiences. Others were Martinetti and Sutherland, Ellsworth and Burt, Whitney Brothers, Trovollo, Winona and Banks Winter, Earle Sisters, Wormwood's dogs and monkeys, and the biograph. McIntyre and Heath 15.——Miner and Van's Bohemian Burlesquers at the People's 8-14, gave one of the best performances of the season. The leading feature in the olio was the sketch of Van and Nobriga, assisted by Bobby North, entitled My Busy Day. Then there were Fred Wyckoff, Kessler and Carrick, Weston and Beasley, Mitchell and Cain, Esmeralda Sisters, Irwin and Haines, and La Fiesta. Imperial Burlesquers 15.

SYRACUSE, N. Y.—Dunfee (Dunfee Brothers, lessees; George A. Edes, manager): The stock co. pleased good houses 9-14 in a minstrel first part, and Monte Carlo Sports. The olio included Pierce and Egbert, Lew H. Carroll, Marsh and Sartella, and Thompson and Green.——Grand Opera House (Lee Shubert, manager): Roger Midgeley and Gertie Carlisle were the headliners 9-14, and made good in their clever "Kid" sketch. Other good turns were presented by the Brothers Bright, Julia Kingsley and co., Pauline Moray and Turner's "picks," De Veaux and De Veaux, Charles King, William A. Lang, and the kinedrome. Business big.

DETROIT, MICH.—At Wonderland week 9 an excellent programme is presented by Melrose Brothers, whose performance is wonderful. Jeng Dandy, who made his first appearance before a Detroit vaudeville audience, and was well received; Joseph Adelmann, Foreman and West, and John W. World and Beatrice Hastings, who made hits; the Americus Comedy Four and Evans and White.——Capital Square week 8 presents the Vanity Fair co. Anna Little, Katie Rooney, and Rob Mack make things lively. Rio Brothers, Barr and Evans were also good.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 9, farce-comedy, Old Companions; olio, Gertrude Lawrence, Mack and Tooka, Manning and Du Crow, Lillie Milton, Douglass and Hurd, Daisy Reiger, Mr. and Mrs. Wiley Hamilton, Quinland and Clifton, Gallagher and Griffin, La Tooka, and Hattie Havens. Performances superb. Business greater than ever.——Bijou (Abb Smith, proprietor): Week 9 whole bill of previous week retained owing, to excellent drawing qualities. Big business.

ATLANTIC CITY, N. J.—Auditorium Pier (Hurtig and Seamon, managers): Adelaide Herrmann, and Clorindy, or The Origin of the Cake Walk, opened 9 to big business. Show poor on opening night, but since whipped into shape and doing well. Will be repeated week 16.——Young's Ocean Pier (John L. Young, manager): Vaudeville nightly.——Steel Pier (William Jay Turner, president): Royal Roumanian Orchestra opened 9 for ten weeks.——The Zoo (Frank Boston, manager): Opened 12.——Item: Laurence Weber and J. McCutcheon have leased the Empire.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Crowded houses week 9-14 greeted an excellent bill. The olio included Mlle. Irene "Zana," Mr. and Mrs. Edward Esmonde, Nellie Burt, the Wilson Family, the Sennetts, the Golden Trio, and the Maginel-Mullini Concert co. Week 16-21: La Fafalla, Americus Comedy Four, De Haven and Mai, Polk and Collins, St. Onge Brothers, Violet Dale, and Edna Collins. Empire (Harry C. Jacobs, manager): Dark 9-14.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Mrs. Felix Morris, in a monologue, entitled How It Happened; Georgia Gardner, in A Wife's Stratagem; Houdini, king of handcuffs; the Pasquarts in novelty dances, Smith and Cross, Rae and Brosche, Newhouse and Ward, and the kinedrome pictures all contributed to an excellent bill. Business large.

OMAHA, NEB.—At the Creighton-Orpheum Digby Bell, in a most amusing monologue, is the topliner week 8. The programme includes Mlle. Proto, Martinetti and Grossi, Walter Stanton and co., Halliday and Ward, Douglas and Ford, and Anna Whitney.——At Wirth's Palm Garden, the bill includes Mae Maselle, Fogarty and Butler, Helen Mignon, Hayward and Hayward, and the cinesograph.

WORCESTER, MASS.—Park (Shea and Wilton, managers): An excellent bill was furnished 8-14, by Phil Ott and the Three Rosebuds, Mabel Craig, James Richmond Glenroy, Claude Thardo, C. W. Littlefield, Fredericks Brothers, Kudara's Japs, and the kalatechnoscope.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 9: Caron and Herbert, James J. Morton, Kenyon Bishop, Barthelmes, Harry and Kate Jackson, E. J. Boyle, the Cardownie Troupe, and Platt and Archer.——Item: Mr. Morton was given a banquet by his local Elk friends 9.

LOWELL, MASS.—Savoy (Mack and Dempsey, managers): O. G. Seymour and Minnie Moore Dupee, Louise Lawton, Edwin H. and Kittie Deacon, Willett and Thorne Farceurs, Gaylor and Graff, Deaves' Marionettes, and Frederick Howard. Crowded houses.

LOUISVILLE, KY.—The Victoria Burlesquers filled a successful week at the New Buckingham 9-14. In the olio are Aggie Behler, Field and St. John, Curtis and Watson, Reid and Gilbert, the Mitchells, and Thomas and Moore. The Bohemian Burlesquers 15.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Week 9-14: Kelley and Violette, Norma Wills and co., Carr and Jordan, Charles Duncan, Clark and Gandy, Nick Hughes, Kelley and St. Clair, and the cinesograph.

LAWRENCE, MASS.—Dewey (William H. Ashton, manager): Tenderloin Burlesquers were billed for 3-7, but as the opening performance did not please the management the remainder of the engagement was canceled.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week 9 the bill included Francesca Redding and co. in Her Friend from Texas, Henri French, Delmore and Lee, Casino Comedy Four, Smith, Doty and Coe, Bingham, and Kitty Bingham.

SISTERSVILLE, W. VA.—Columbia (A. A. Webber, manager): Week 9: Clayton and Deshon, Carmenelli and Lucille, the Merediths, Ryan and Innis, and Smith and Earle.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week 9: Jennie Edwards, Leonard and Fulton, Clark and Temple, Olga Orloff, and the Manziottos.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Sam T. Jack's co. has been packing the house since its opening 9, and their stay promises to be prosperous.

LYNN, MASS.—Gem (William Crawford, manager): Week 8: Boomer and Ross, Brandon and Regine, Laurette, Salvedi, Belle Morrison, Max Ridder, and the bioscope. Performance and attendance good.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Rice and Barton's Gaiety co. 9-14; good houses; co. clever and pleased. Wine, Woman and Song 16-21.

INDIANAPOLIS, IND.—Empire: Rose Sydell's London Belles gave a good performance to fair business week 9. Little Egypt co. 16-21.

EASTON, PA.—Wonderland (Otto Rost, manager): Austin and Bechter's Vaudevilles 7-9, to light business. Co. fair.

NEWARK, N. J.—Waldmann's Opera House has Irwin's co. 9-14. A bill of burlesque and the usual olio took well. High Rollers 16.

ATLANTA, GA.—Imperial: A very successful burlesque, called Sapolio, was put on week 9. The return of the Franck Sisters was a welcome feature.

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CORRESPONDENCE.

(Continued from page 7.)

HOUSE (J. R. Morton, manager): Louise Brehany Concert co. 4 to fair business. The Three Musketeers 6; full house; satisfaction given.

WALLA WALLA.—NEW THEATRE (Charles F. Van De Water, manager): Barlow Brothers' Minstrels 6; first-class performance; large audience.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Three Little Lambs 5 to S. R. O.; audience pleased. The Christian 14. Al. G. Field's Minstrels 21.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Jackson-Huntley co. closed a successful week 7 with The Golden Giant Mine, My Maryland, An Innocent Sinner, and The World. A Hot Old Time 12-14. My Innocent Boy 16-18. Martin's U. T. C. 19-21.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Horner, manager): A Black Sheep 10; good performance; large audience.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Joshua Simpkins to S. R. O. 12; fair performance. U. T. C. 26. A Hot Old Time 30.

SISTERSVILLE.—NEW AUDITORIUM (E. J. Thompson, manager): Hogan's Alley 11. The Christian 16.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): Dark.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Davidson Stock co. opened a week's engagement 3, presenting Check, Love and Law, Zaluna or the Sultan's Daughter, All for Gold, My Mother-in-Law, The Two Orphans, The Hand of Fate, and An Irish American; S. R. O. nightly. Beach and Bowers' Minstrels 12.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (F. B. Haber and H. R. Potter, managers): Maro, magician, delighted a good audience 6. Next Door 7; fair house; specialties good. Toll Gate Inn 9; small house; excellent performance. Sun's Rising Minstrels 20. Other People's Money May 5. Davidson Stock co. 7-12.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Fight pictures 7 to poor business. Georgia Minstrels 14. Willis Brothers' in Bosom Friends, Two Old Cronies 19, 20.——ITEM: Zabst's new orchestra made its first public appearance and created a favorable impression.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Frederick Warde in The Lion's Mouth pleased a large audience 7. Richards and Pringle's Minstrels 12.——ITEM: Manager C. D. Moon has returned from a trip to the South.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Side Tracked 2; fair house. William Owen 5 in A Gilded Fool; small audience. Walker Whiteside in Hamlet 6; poor business. John Griffith 11.

WAUSAU.—THE GRAND (C. S. Cone, manager): Walker Whiteside in Hamlet 3; small business; audience pleased. Toll Gate Inn (return date) 7, 8; light business; co. first-class. Bowers and Busby's Minstrels 9; good house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Walker Whiteside in Hamlet 5; good house and performance. Beach and Bowers' Minstrels 7, 8; crowded houses. Toll Gate Inn 10; house crowded; satisfaction given. Davidson Stock co. 16-21.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): William Owen, supported by a very good co., presented A Gilded Fool before a good audience 7. Leon Herrmann to fair patronage 8. Eight Bells 9.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Leon Herrmann pleased a fair audience 6. Davidson Stock co. opened a week's engagement 9 to a large audience in Check; play and co. made hits. Side Tracked 16. Beach and Bowers' Minstrels 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Walker Whiteside in Hamlet 9 pleased a critical audience; business fairly good. Richards and Pringle's Minstrels 11; large audience; performance good.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Leon Herrmann gave a pleasing performance to good business 5. Richards and Pringle's Minstrels 26.

MERRILL.—RERARD OPERA HOUSE (P. E. Berard, manager): Beach and Bowers' Minstrels 10; full house; good co. Side Tracked 14. A White Elephant 16.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): John Griffith in The Three Musketeers 9 to a small house. Harry Shannon co. 16-21. Shepherd's Minstrels 25.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Next Door 2 pleased a fair audience. May Anderson 12. A White Elephant 21. The Air Ship May 7.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Leon Herrmann gave a very fine entertainment 2; good house. F. E. Long co. 9-11.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Beach and Bowers' Minstrels to good patronage 10; co. good. Davidson Stock co. 30-May 5.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Side Tracked 6 pleased a big house. Beach and Bowers' Minstrels 18. Sun's Minstrels 27.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Shore Acres 9; good business. The Evil Eye 10 pleased a large house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Eight Bells to packed house 8; performance good. The Heart of Chicago 15.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Knobs o' Tennessee 4; good house; excellent co. Black Crook, Jr., 24.——ITEM: Manager Charles H. Haystead, of Knobs o' Tennessee, celebrated his thirty-eighth birthday in our city. He received several beautiful gifts from the members of the co.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Knobs o' Tennessee 3; fair house; good co. Devil's Auction 9.——ITEM: Manager Stahle has return from a two months' trip to Washington and New York.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Devil's Auction 7; excellent co; big business.——MANAGER OPERA HOUSE (William Marquardt, manager): Dark.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Belle of New York 5 was a disappointment. The first night's audience was large, but thereafter there were rather small audiences. Adele Ritchie, Toby Claude, and W. P. Carleton acquitted themselves creditably. Chris and the Wonderful Lamp 9-14. The Telephone Girl 16-18. Mr. and Mrs. Kendal 19-21.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Jack and the Beanstalk 9-14 proved just as good as ever. Edith Yerrington and Cora Leslie do clever work, and all the specialties are interesting. This being Holy Week the audiences were small, but the crowds expected the last three nights will probably make amends. Leon Herrmann 16-21. Rose Melville 23-28.——PRINCESS THEATRE (Robert Cummings, manager): The star-stock system was revived 9 by Oliver Doud Byron and the Cummings co., who presented Across the Continent. The melodrama was laid on rather thick, and the play is a distinct falling off from the Princess' standard. There were rather small audiences.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Valentine Stock gave The School for Scandal, A Parisian Romance, and Ingomar to increased business, but not large, due chiefly to last weeks of Lent. Co. made a great impression. Jessie Bonstelle and E. R. Mauson were the biggest kind of favorites. Jere McAuliffe 15, three weeks.——ITEM: W. S. Harkins was in town 5, arranging for his Summer season. His co. will include Arthur Elliot, Harry Weaver, Joseph Brennan, Frank McGlynn, and Mart Cody. Mr. Harkins, while here, attended the funeral of Michael Dwyer, president of the Academy of Music, and one of our wealthiest and most respected citizens. Among the floral offerings was a handsome cross from Margaret Anglin, a niece of Mrs. Dwyer.

WINNIPEG.—THEATRE (C. P. Walker, manager): Frederick Warde 2, 3, in The Lion's Mouth and The Merchant of Venice; excellent co.; good business. Jeffries-Sharkey pictures 5, 6; crowded houses. Who Is Who 10, 11. Richards and Pringle's Minstrels 13, 14. Darkest Russia 17. The Three Musketeers 24, 25. Pudd'nhead Wilson May 4. Willie Collier 7, 8.——GRAND THEATRE (W. H. Seach, manager): Harry Lindley Dramatic co. 9-14.——BROADWAY DRILL HALL: Biograph, assisted by Owen A. Smiley and Beverley Robinson; large audiences.

NELSON.—OPERA HOUSE (J. E. Annable, manager): Fisk Jubilee Singers March 30, 31; performance refined and artistic; moderate business. Columbia Comedy co. 2; large house dissatisfied. Louise Brehany Concert co. 16. Pinafore (local) 26-28.——ITEM: Harry Garvin, well known to theatrical people, visiting the Kootenays, met with instant death through the explosion at the Five Mile Point powder factory March 29.

HAMILTON.—GRAND OPERA HOUSE (A. R. Louden, manager): De Wolf Hopper in The Charlatan 2 to large business. The demand for seats was so great that Mr. Hopper put on a matinee, in order to accommodate the many who could not secure seats for the evening performance. The piece was well staged, and the singing and costumes were good; entire satisfaction. Jessie Mackaye made an emphatic hit. George Gressmith 16. The Telephone Girl 24.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Harry Glazier in The Three Musketeers 4; poor performance; good house. The Louise Brehany Concert co. 5; good performance; small audience. Owen Smiley and Beverley Robinson 16-19. Willie Collier 21. West's Minstrels May 1.——ALHAMBRA THEATRE (L. H. Lucas, manager): Paderewski 14.——SAVOY THEATRE: Vaudeville.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Muldoon's Picnic March 30; fair co.; fair business. Scalchi Concert co. 12. The Little Minister 16. The Telephone Girl 17.——ITEM: Allen Whyte, advance agent for Madame Scalchi, gave an instructive lecture to the Collegiate Institute upon singing and voice culture 9.

BARRIE.—GRAND OPERA HOUSE (Kennedy and Powell, managers): Boston Ladies' Symphony Orchestra 6; largest audience of season. Stetson's U. T. C. 11.——KING'S MUSIC HALL (N. W. E. King, manager): Dark.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Dark.——GRAND OPERA HOUSE (Joseph Frank, manager): Dark.——ITEM: Dr. Drowne, manager of the Russell, is in New York, booking for next season.

LONDON.—OPERA HOUSE (A. E. Roote, manager): Porter J. White's Faust 13. Stetson's U. T. C. 14. The Little Minister 16. Scalchi Concert co. 17. The Telephone Girl 20.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Biograph 7.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): South African Boy Choir 10.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Boston Ladies' Symphony Orchestra 11 pleased a large audience. Biograph 13. Scalchi Concert co. 16. White's Faust 17.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Muldoon's Picnic 7; small house; excellent performance.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Stetson's U. T. C. 3; fair house and performance. Porter White in Faust 23.

LINDSAY.—ACADEMY OF MUSIC (Fred. Burke, manager): Stetson's U. T. C. 9.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Local opera 5, 6, to large houses.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): Dark.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): Dark.

(Received too late for classification)

ALABAMA.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Olympia Opera co. booked for 10, 11, sang La Mascotte 11. No performance 10, on account of heavy storm.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Rogers-Grilley Combination 17.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Children of the Ghetto 4; excellent performance; fair business. Emma Nevada 5 delighted a medium sized audience.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Because She Loved Him So 2. Pudd'nhead Wilson 5; house light; performance well received. West's Minstrels to packed house 7; audience pleased. On the Suwanee River 10. Willie Collier 12. Ward and Vokes 20.——AVON THEATRE (George Simpson, manager): Lowe's Madison Square Theatre co. opened 2 for a week, but owing to the small attendance closed their engagement 4.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Ward and Vokes in The Floor Walkers to fair house 8. James O'Neill in The Musketeers 9; crowded house. Wang 12. Quo Vadis 15. The Girl from Chili 22. Sapho 24. The Evil Eye 29. What Happened to Jones May 20.——ITEM: Manager McArthur has returned from a pleasant trip to the South and East.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): A Contented Woman 7, with Belle Archer and good co., pleased a large house. Ward and Vokes 9 in The Floorwalkers (return); good business; co. and play take well. The Girl from Chili 27. Nashville Students 28.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, manager): Ferris Comedians 2-7; excellent co.; business best for week of repertoire in history of house.——ITEM: Mr. and Mrs. Ted Brackett (Kitty De Lorme) will close with Ferris Comedians 21.

INDIANA.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Imperial Stock co. 9-11; good business in Driven from Home, In the Heart of the Storm, and Northern Lights. Elden Comedians 16-21. James O'Neill 24. Sapho (return) 27. Hogan's Alley 28.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Dr. Jekyll and Mr. Hyde 7; fair audience. Maloney's Wedding 11; poor house.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Aster, Adelaide, Ullie Akerstrom, Clairesse Agnew, Maude Atkinson, Mlle. Arnoldi, Josephine Allen, Blanche Aldrich, Margaret F. Andrews, Emma Atchinson, Edna Alexander, Cora Ardell, Helen F. Ardelle, Nita Allen, Mrs. W. J. Ahearn, Primrose Archer, Lillian Austin, E. Allen, R. Abbot, Mrs. M. Alvido, Emma Allien, Gertrude Augarde, May Anderson.

Burns, Mrs. Harry, Minnie Bridges, Blanch Binkendorf, Jennie Bowan, Mrs. G. Butter, Marie Burroughs, Mrs. Lena Brown, Hattie Buskirk, Anna Baxter, Laura Burt, Blanche Bates, L. Birdie, Elizabeth Bishop, Amelia Baird, Mlle. Bertini, Annie Bernard, Viola Bennett, Marie Blanchard, Stella Blair, Mary A. Buckminster, Eleanore Browning, Addie D. Briggs, May Blanchard, Mabel Bouton, Kuehne Beveridge, Mabel Bert, Eleanor Barry, Edna Brumley, Sylvia Bidwell, Marie Bishop, Vivian Bennett, Mrs. J. W. Boyle, A. R. Boddin, Mary Bird, Eugene Besserer, Anna Barthold, Hazel Burroughs, Madeline Baker.

Crockett, Mrs. J. C., Jean Chamblin, Nina Collins, Elsie Clark, Blanche Cramer, Nellie Callahan, Lottie Crabtree, Neva Carlotta, Louise Chappelle, Veva M. Conway, Lula Cosgrove, Evalyn Carter, Gracie Cannon, Jennie Calif, Leda Clark, Ethel Cohan, Charlotte Crane, Lillian Chambers, Jessie Charron, Verne Castro, Addie Cherie, Carolina Cook, Maud Clark, Mrs. M. J. Curtis, Mrs. Benj. Cheney, Isabel Cranston, Gladys Lee Churchill, Gertrude Claire, Coralie Clifton, Rose Clemence.

Donnalson, Margaret V., Dot Dempsey, Dulce Dupre, Edith De Groff, Estella Dale, Norma Koph Danforth, Marie Del Vecchio, May Nihlo Drew, Leone Durand, Augustine Duncan, Mollie Durkin, E. Downing, Emelie Doris, Mardy Donazetta, Sydney Drew, C. E. Dudley, Kathryn Dana, Jessie Bartlett Davis, Mrs. John Davis, Francis Drake, Marie Dantes, Bertha Darel, Mrs. Dalby.

Ellis, Rosie, Ruth Eldredge, Margaret Erskine, Florence Earle, Florence Evans, Mrs. Earle, Jewell Earl, Jennie Eustis.

Fuller, Ethel, Minna P. Ferry, Lottie Forrester, Pauline Ferguson, Myrta French, Clara Franton, Helen Francis, Bessie Fairbairn, Clara Thropp Falsom, Grace Filknis, Mamie Forbes, Martha Franklin, Will Feour, Evangeline Furnell, Ella Fontainbleau, Marie Franklin, Emma Field.

Gaden, Garland, Nellie Granville, M. V. Gorman, Anna J. Goodwin, C. Graham, Helen Gordon, Ruth Garnold, May Gooch, Miss Gerard, Lottie Gilman, Catherine Germaine, Bettina Gerard, Evelyn Gordon, Grace Gresham, Georgia Gardner, Vivian Goodwin, Kathryn P. Griffith, Ida Gilday, Ida J. Goodfriend, Gussie Gardiner.

Hall, Mrs. Clinton, Mabel Hynes, Ceni Havre, H. M. Herbert, Josephine Holt, Martha Hansford, Lilian E. Hartman, Mary Hall, Elizabeth Hunt, Polly Holmes, Celestine Hall, Mae Harris, Lena C. Howe, Leona Hamilton, Maud Huth, Grace Henderson, Olive Haskell, Grace Huff, Sadie Handy, Hattie Haynes, Blanche Homans, Jessie Henderson, Ona Howe, Marie Hilliard, Jennie Haynes, Daisy Hunt, Clara Hilton, Margie Hilton, Belle Harrington, St. George Hussey, Mme. Hermann, Edith Hamilton, Imogen Harlan.

Ingram, Beatrice, Alice Irving, May Irwin.

Johnson, Annie Lewis, Doraline Jefferson, Adelaide Jaques, Jessie Jordan, Marie Joseph, V. Jewell, Edythe James, Minnie Jarbeau, Vernon Jarbeau, Francis C. V. Jale, Cecil Jefferson.

Kingston, Margaret, Marie King, Beatrice Kean, Dorothy King, Maude Knowlton, Della King, Eva M. Kelly, Elsie Raye, Edith Kenward, Mrs. Alfred Klein, Claire V. Kitterer, Florence King, Kittie Kusale.

Laughlin, Anna L., Gussie Larsen, Marguerite Cross Labadie, Grace Lovewell, Sylvia Lyden, Faye La Mahr, Catherine Lewes, Nellie Lindroth, Nettie Little, Marie Leslie, Edith Lindsey, Miss Lockwood, Mrs. Love, Lillie Lawson, Alice Lynder, Lena La Courier, Leaura G. Lane, Nellie Loomes, Mrs. D. D. Loyd, Dell Leon, Mabel Levingston, Margaret Leon.

Milward, E. M., Eliza Mason, Helen Morris, Mary Maddern, Bess Morton, Agnes Miller, Louise Meredith, Margaret May, Minnie Murray, Mme. Modjeska, Ethel Montrose, Kathleen Moore, Nina Morris, Pilar Morin, Marion V. Morris, Jane Marburg, Florence R. Morrison, Anabel Moore, Cora Macey, Mrs. W. C. Masson, Babe Moore, Barnetta Mulley, Clara Moore, Ada Melrose, Miriam Martell, Kate Michelena, Lizzie McCall, Ruby McCord, Nell McEwen, Idella Macdonell, Mrs. C. F. McCarthy, Marion McNemy, Clara Morris.

Nicoll, Iola, Sadie Noble, Suzanna Norwood, Nellie Nichols, Della Nelll, Madge Norton, Florence Nelson, Alice Niles.

Ogden, Grace, Marie Osborne, Marion Oswald, Miss Oldcastle.

Peake, Kathlyne A., Minnie Palmer, Kathryn Pearl, Nellie Pope, Mary Penfield, Addie Petty, Mary Ada Penfield, Lottie Prince, Lillian D. Price, Marie Parkes, Camille Porter.

Redcliff, Marie, Emily Greene Rowland, Lou Ripley, Anna V. Risher, Charlotte Ray, Gussie Rodgers, Jennie Ruppell, Ethel Robinson, Vivian Rossiter, Mrs. Rosenberg, Inez Rae, Annie May Rowe, Violet Rand, Louise Royce, Jeanette Rushworth, Jessie Ralph, Catherine Reaven, Olive Redpath, Ada Russell, Cornelia Robinson, Guy Rhea, Mattie Rooney, Patti L. Rosa, Jean Ralph, Lillian Roberts, Rosa Reeve, Mabel Roberts.

Stetson, Etta, Alice Saunders, C. J. Stevens, Belle Simmons, Lillian E. Seymour, Eva Selbie, Mrs. E. J. Stewart, Alice Snyder, Jessie Swan, Cherebaba Simpson, Marta Shepard, Jessie Simms, Marian Stewart, Marion Singer, Nellie Sydney, Belle Stewart, Nina Sykes, Anna Singleton, Mamie Scott, Lillian M. Seymoure, Lucy F. Schuldt, Maude Sinclair, Ella Salisbury, Laura Stone, May Sherman, Lizzie Sanger, Alice J. Shaw.

Trudelle, Alice, Marie Taylor, Clara Thropp, Mrs. E. R. Thompson, Sophie Tedwyn, Alice Thurlow, Annie Ward Tiffany, Birdie Tucman, Emma Tucker, Nettie Traband, Annie Thomas, Nona Terry, May Templeton, Mrs. Alfred Thompson, Sarah Truax.

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